

KWAGAWA-ZUSETSU

(Illustrated Notes on the Antiquities;
Pottery)

By Ninagawa Noritane

Translated by H. R. Yamamoto

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Freer Gallery of Art
Washington, D. C.

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1906

EXTRACT FROM MR. H. R. YAMAMOTO'S LETTER

of June 23, 1906.

As I wrote you before, certain paragraphs were absolutely unintelligible, but comparing those parts with other parts of the same book and some other books, I have succeeded in making them somewhat intelligible. I think I have done the work very faithfully so far as the sense is concerned, but have made some inventions of the different sentences in the same paragraphs, so as to make the English sentences look somewhat more logically than the original. You can ask any educated Japanese whether my translation is faithful and true to the original, but please don't let them condemn it just by a cursory glance, as a sentence appearing near the beginning of a paragraph may not be in the same place in the translation, but somewhere in the middle or the end of the paragraph. Then the terminology in the original is not at all scientific; neither is it very successful in the choice of words even of the daily use. For instance, the book uses the word "Kaki-iro" (persimmon color) for a "dark brown" color; which is not correct, according to the common usage of the word "Kaki-iro". Kaki-iro is a reddish brown color, and not dark brown. He meant the word "Shibu-iro" the color of the juice of a stringent persimmon, after it has been exposed to the air, a color something like that of weak chocolate. So the author mixed up the words "Kaki-iro" and "Shibu-iro", as if both were the same color.

After all the text is written in such a wretched way as there is hardly an equal of it, and one ought to read it so very carefully, before he tries to pass upon it.

Another instance is about the very ambiguous use of the

passive and active moods. As a rule, the distinction of the passive and the active in Japanese is not accurate, but this author is specially bad in this respect, and in one or two places, he writes as if a famous master of the ceramic art was studying the art under his own pupil, simply because he uses the word "denshu" in a very ambiguous and vague way. Actually, the word "denshu" is a Chinese word, meaning either to teach or to be taught. In more than one place, the author used this word without paying any attention to the ambiguity it would cause, unless the reader was very well acquainted with the subject matter.

(Sgd.) H. R. Y.

JAPANESE MEASURES

Distance:-

1 ri 36 cho(= 2 1/2 miles)

1 cho..... 60 ken.

1 ken 6 shaku(= 2 yards)

1 shaku 1 foot

1 shaku10 sun (= 1 foot)

1 sun 10 bu(= 1/10 foot)

1 bu 10 rin

Weights:-

1 momme 10 fun(= 60 grains)

1 fun10 rin(= 6 grains)

1 rin3/5 grain.

Kwanko-Zusetsu
Illustrated Notes on the Antiques

Pottery.

Vol. I.

By Ninagawa Noritane.

March of the ninth year of Meiji.

1876.

Nothing remains unchanged. Things that were new yesterday look old to-day; things we look upon as wonderful to-day will grow commonplace to-morrow. The modern progress of science and industry does but accelerate this current of perpetual change. It is not without reason that some people are ever looking for something new and odd to an utter neglect of anything old. Even a time-honored institution of the country is cast aside for a new one--not to speak of various useful and interesting relics of the old time industry and art being scarcely given any due notice and care.

This wholesale relagation of the old, however, is nothing but a reflection of our unsound judgment and ill-adopted policy on the matter. It hardly needs saying that we ought to be ever on the alert to exploit in the field of the new; but it is also well to remember that some of the old can not be too jealously preserved. The barbarous is the very criterion by which we can pass upon the civilized; and the old is but what we are enabled to tell the new by. History is all very well in its own way, but who can doubt the importance of the material evidences that ^{form a} ~~are~~ short cut, so to speak, in our study of what our forefathers were and could do?

Fortunately our country has enjoyed the foremost rank in the East in having an ample stock of such evidences; but if this present tendency of neglecting the old goes on unchecked another twenty years, I am afraid all our historic

temples and castles will shortly be nothing but ruins, and all our invaluable antiques and curiosities will be gone into the hands of alien collectors--thus leaving us absolutely helpless in any attempt at researches in the various lines of our old time civilization and developement. This is the reason why I, with my scanty resource, bring out this book, the result of my works carried on in my spare moments during more than twenty years of my official service. It will be no small satisfaction to me, if these pamphlets should prove in the future of any help to anybody, whether abroad or at home, who may be inclined to look up some phases of our industrial developements.

Pottery of the Earliest Period.

According to ^{the} Nihon-ki (oldest historical annals) the Prince Susano-o, one of the most powerful princes of the legendary age, once said to his people: "You (people) make some sake in the Yahara-jar from various fruits, and I will kill the python for you". From this record it can be assumed that our forefathers had some sort of pottery as ^{early as} this period, though none has been found existing as yet.

A great many years after this Prince, says the same authority, Emperor Jimmu, in September of the first year of his reign (660 B. C.) ordered eighty pieces of hiraka (flat-top)-jars and an itsuhe to be made of the clay gotten from the grounds of Amano-kaguyama temple, to be used on the altar in worshipping the celestial and terrestrial gods.....To the great joy of the Emperor some clay was found in the hill, of which eighty pieces of hiraka, eighty pieces of amano-tashiguri, and an itsuhe were made..... and he worshipped the gods, getting the sakaki-tree from the upper Niu. The use of the itsuhe originated in this.

Amano-kaguyama is situated in Toichi district, of Yamato.

Hiraka was so called because it is flat on the mouth or top. It is a utensil of Shinto rituals.

Itsuh--"itsu", meaning sacred and "he", a pot or jar---is another utensil used in worshipping.

Tashiguri literally means hand-scraped, and is

a hand-made bowl for Shinto ceremony.

Pottery of this period was unglazed earthenwares, uneven in thickness and shape. Apparently they were not baked in any furnace, but a little earth was removed from the ground where the hand-made wares were put, covered with some wood and set on fire. When they were done, the improvised kiln was covered up with some mud, thus keeping the contents from cracking by a too sudden contact with the cold air. Those in the centre of the furnace were well baked, and came out in reddish colors; those on top were apt not to be very well baked, ~~and came out with some dark spots to be very well baked,~~ and came out with some dark spots on the reddish ground; while those on the sides, where the combustion was very imperfect, came out black, showing the effect of the smoke. Even now, the potters of Hayenoki, of Yamashiro, make their wares in this primitive way. They knead and mould the clay in the palms of their hands. Their furnace is about five feet square, three feet high, and built of mud. The prepared wares are put into this kiln with a sufficient pile of wood on top of and under them. When they are baked, both the fire-hole and the smoke-flue are covered air-tight with mud and the contents are left alone till they are cool enough to be taken out. The ceramic wares used in Kasuga temple, of Yamato, are made in this way.

Six hundred ^{and} thirty-three years later, that is, in the third year of the reign of Emperor Suinin (27 A. D.), the Korean prince Ameno-Hiboko came, part of whose attendants were the potters of Hasama, of Ohimi. These Koreans are supposed to have shown the natives their Korean way of making pottery. Some real Korean wares, however, must have been brought over before this, as intercourse between the two nations had been going on for some time before this.

Hasama was in Nozu district of Ohmi, not very far from Kagamiyama, near which Suyeno-mura^a (meaning Porcelain village) is situated.

The ceramics of this period, though made after the Korean fashion, were anything but perfect, and are greyish affairs with ~~x~~ dark red spots, though much harder than their predecessors. Most of them have some very small lines on them, though I can not explain how they were made. Some specimens of these wares have been recently unearthed from some imperial tombs.

Two hundred and twenty-seven years later (200 A. D.), Empress Jingu conquered Shinra (part of present Korea), after which the intercourse between the two nations became closer. More specimens of Korean pottery were brought in and greater knowledge of pottery was acquired to a great advancement of the art, among other things.

Sankan (present Korea) consisted of three parts called Shinra, Korai and Kudara.

Many of the Korean-style pottery of this period have wave patterns inside, and some line designs on the outside, in parallels, crosses, or rhombuses.

Even now some Satsuma potters decorate their wares with these simple Korean designs. The clay is put on top of a wooden mould with the wave design engraved on it, and pressed out and shaped with another piece of wood that has some line designs on it. (According to Mr. Miura).

The Korean-style ceramics of this period, which have been unearthed from various places, are blue-black in color, very hard, and much more deftly made than those of the earlier period. From the uniformness of hundreds of them in color as well as in quality, we might infer that the furnaces of this period were built on ~~much~~ more advanced principles than those of previous periods. They were built horizontally, I presume, like those we see at Inbe, Bizen, or an old one recently found in Tsushima Island. After baking scores of days in these furnaces, the contents were subjected to a smoking-up process in a smoldering fire made by burning some pinetree needles, before the fire-hole and the smoke-flue were covered up with mud. The blue-black color of the wares of this period, which are

made of red clay, indicates that they got their dark appearance during the smoking process.

Two hundred and seventy-two years later, in March of the seventeenth year of his reign(473 A. D.), Emperor YuX-nyaku, says the same book, ordered the imperial potters to make soem "seiki" (sacred wares) to be used in his daily worship. The head potter, Ake by name, was called Nieno-Hajibe (sacred-ware potter) by the private potters of Kusasa of Settsu, Uchimura and Fushimi of Yamashiro, Fujigata of Is², and in the provinces Tanba, Tajima, and Inaba. By this record, we can see that the industry of pottery making was fairly distributed in several provinces.

Kusasa was in Kawabe district of Settsu, now called Nose district. Its locality must have been somewhere near the present Shukuno, where there is the Kusasa temple, and whose villagers are still engaged in making some earthen bowls.

Uchim^u~~x~~ura is near Uji of Yamashiro, where is made the Asahiyaki.

Fushimi is in Ki-i district of Yamashiro, in the neighborhood of which is Fukakusa. The present potters of these two places are descendants of those ancient artists.

Fujigata was in Isshi district, Ise province, where the people have on several occasions unearthed relics of ancient pottery.

In Tanba, there is a place called Haji (meaning

Potters).

In Isuzhi district of Tajima, there is a village called Hanino (meaning Clay-field).

"Seiki" means sacred wares and are the same as those called "imbe" in the annals under the tenth year of Emperor Sujin^(88 A.D.). They seem to have been very simple and archaic things and were naturally kept separate from daily utensils, which were of a little more elaborate make-up.

According to the List of Official Organization proclaimed in the first year of Emperor Temmu^(673 A.D.), we find that the government was^{at that time} looking after the interests of the ceramic industry under the charge of the Pottery Bureau. It was about this time that the priest Gyoki was going round over the country showing the people how to make the ceramics. His name became so much associated with the industry that any archaic pottery goes by the name of Gyoki-jar or Gyoki-yaki among the people. It is supposed that he started his instructional trip from Sueno-mura (meaning Porcelain village) of Izumi, visiting all ^{the} such provinces, where any sort of pottery was being made. He is also credited with having done for the primitive people of his time some engineering works, such as building embankments for unruly rivers or spanning bridges over them, thus contributing a great deal to the welfare and general advancement of the people.

Gyoki, of Sugawaraji temple of Yamato, was descended from the royal family of Kudara, Korea. He

was born in the seventh year of Emperor Tenchi, (668 A. D.), and after he became a priest when he was twenty-four years of age, his life is said to have been entirely devoted to the religious and secular enlightenment of the people, until his death onⁿ February second of Tempei twenty-first (749 A. D.). No details of what he had accomplished have been handed down to us, and so how people came to call all ^{the} ancient porcelains by the name of Gyoki-yaki is not sufficiently accounted for, but I am inclined to think that the use of a potter's wheel was started by him.

About the reign of Emperor Shomu (724-748 A. D.), Gyoki must have been in the prime of his age and of his industrial activities. Specimens of this period have been handed down to us among the treasures in ^{the} Shoso-in, Yamato, which excell by far, both in quality and workmanship, those of the previous period.

Shosoin is the famous store-room of treasures belonging to ~~X~~^Todaiji, Yamato. Its precious contents are the bequest to the temple by the emperor (Shomu), and consist of the personal effects and treasures of the emperor, supplemented with some Buddhistic utensils, musical instruments and weapons of the period. Ever since it was put under the supervision of the imperial household department shortly after its establishment, the treasures have been very carefully kept in order; special commissioners have been appointed by

the throne every fifty or one hundred years to look after the airing or repairing of them. Some four years ago, five government officials spent ten days in there, but they could go over only about half the items of the copious contents.

Last year, when about one-half of the treasures were exhibited in the Yamato Exhibition, it took the officials, five in number again, twenty-two days to take them out and restore. Days and days were spent there afterward by three of the officials, who were instructed to go through the rest of the collection.

On these two occasions, I was fortunate enough to be in the delegation, and to have an opportunity to examine this rarest collection to the great augmentation of my knowledge.

The ceramics in this collection are fine in texture, hard in quality, lustrous black in color, mellow in tone, very even in shape, and have ^{the} "wheel" marks (fine concentric circles) on them.

In May of the second year of Bunkiu (1862), when the tomb of Emperor Jimmu, which is at Misansai, northeast of Unebiagama, Yamamoto-go, Takaichi district, Yamato, was repaired, some fifty pieces of ritual ware (apparently) were excavated, of which Mr. Tori Okamoto, one of the officials concerned, made some careful copies at the time. Those shown in Figs. 1--26 are some of those fifty pieces. Most of them are said to have been hand-moulded, smaller

toward the bottom ⁱn shape, and very old in appearance. No "magatama" (primitive gorgets) or "kudadama" (annular gorgets) were found with them, and I am inclined to think they must have been some ritual vessels. They were put back into the tomb by the government order.

Those shown in Figs. 2, 4, 6, 8, 9, 11, and 22 correspond to what is called "tsubo" in Wamyosho (cyclopedia of Japanese nomenclature). They were soft in quality and reddish in color, more or less graded.

Those of Figs. 3, 7, and 12 were soft and bluish black, and looked especially old. They were of a different make.

Figs. 12 and 14. These two pieces were bluish black and brown, and soft. Though they had some slight patterns marked on them, yet in the general make-up they were similar to the preceding ones.

Figs. 5, 16, and 26. They were soft and red, or graded red. They correspond to what is called "takasuki" in ^{the} Konin-shiki (Book of Ceremonies of Konin ^{Period} Period--820-823 A. D.). They look particularly primitive in their make-up. Mr. To'ri was keeping that of Fig. 26 for some time, but later he handed it over to the Imperial museum.

Fig. 14. This primitive piece was soft and bluish black, and corresponds in shape to what is called "mohi" (bowl) in ^{the} Wamyo-sho.

Fig. 2 . This piece was also soft in quality, brown in color and bulged out a little toward the bottom. It is not infrequent that we come across this shape in the wares of later periods. Usually, those having some designs on them belong to a later period, but this piece looked just as old as the others.

Fig. 16 shows the same piece as Fig. 1 upside-down.

The one shown in Fig. 18 was also red and soft, but was apparently of a different make.

Fig. 25. This soft and red piece in the shape of a fowl was used in the rituals in place of a real fowl. It also looked very old.

All these mentioned above looked to be hand-moulded.

Fig. 17, 19, 22, and 23. These bluish black ones were a little harder than the preceding lot, and did not look like hand-moulded works. Evidently they were put in later, on the occasion of some worshipping rituals. I do not know for what purpose No. 23 was used.

Fig. 13. This hand-moulded piece was bluish black and very hard. It must belong to a later period, possibly ^{being} a Korean piece, but its use can not be traced. This piece is in Mr. To'ri's hands now.

One can hardly realize what a hard task it is to make drawings of such unearthed antiques, especially

when the colors and shades of the wares are to be reproduced as nearly the same as possible as those of the originals, but Mr. Okamoto, who was not only a connoisseur but much of an artist, was not at all at a loss to ~~find out~~^{get} the desired colors. He struck at the very happy idea of pulverizing some broken pieces of the piece he wanted to reproduce, and using the powder as his pigment. I think even the earth, in which the pottery was found, can be very profitably used in copying the besmirched effect of the originals.

In the eleventh year of Kwansei (1799), some fifteen pieces of earthenware, evidently some utensils for Shinto ceremonies, with some stone utensils and jewelry, were dug out from the grounds of the Miwa temple, Shironokami district, Yamato. Two of them are reproduced in Figs. 27 and 28. It is known that the ritual utensils of the temple, as is recorded in the Manyoshu (Famous Poetry-book compiled in the eighth century), were interred on each occasion after the time-honored tradition.

The two pieces shown in Fig. 27 and Fig. 28 are bluish black and hard. They seem to belong to the same period as the one shown in Fig. 20. Usually wares of this shape have the wheel-marks on them. So far as we can judge by their shape and color, they seem to have been made after the Korean style.

Those shown in Figs. 20 and 30 were dug out in

Honjo Tokamachi, Morokata district, Hiuga. They are on exhibition in the imperial museum now.

The bluish black jar of Fig. 20 is a very hard piece. It seems it was made with a potter's wheel, after the Korean method, like No. 28.

Fig. 30 corresponds to what is called "kame" in the Wamyo-sho (cyclopedia of nomenclature). It is soft in quality and graded red in color. It looks as if it was made partly with a wheel and partly by hand; though it is very probable that it is entirely hand-made. In the days when the potter's wheel was still an unknown thing, the clay was put on a piece of board, on which it was spread out and moulded by hand, and then some finishing touches were given to the roughly made pieces with a spatula.

"Kame" is so called because its shape has a resemblance to that of a tortoise (Kame).

The piece shown in Fig. 31 has been kept in the Shinmon temple, Usuki district, ⁱⁿHiuga. It is entirely hand-made; it has very fine lines on the outside, as fine as hairs, and wave-designs in the inside, like No. 32.

Eleven pieces of earthenware were unearthed with some jewelry and metal works in the Kwansei period (1789-1800) from a tomb in Uyenomura, Gunma district, Kozuke, traditionally attributed to be that of Prince Toyoki-irihiko. They were all wheel-made, like the one shown in Fig. 33.

Fig. 33. This piece is bluish black on the outside, but it is made of a chestnut brown clay. It was made with a wheel, and touched up a little with hand. Its quality is very hard.

People usually call all the ancient earthenware "magatama-tsubo" (gorget jar), simply because some gorgets were found in them. But it was not the gorgets alone that were buried with the remains of the dead, but all such wares and utensils as had been used or fostered by him were sent to the tomb with him. Most of these things that were buried have gone to decay, but the gorgets and vases have survived the influence of the elements, so as to make some people think that these latter were the only things that were buried with the dead; which is altogether wrong.

Some also think that any and all of these ancient wares are to be called "itsuhe" (sacred jars); but as a matter of fact, they are to be classified into two kinds, the sacred or ritual and the every-day wares, though we sometimes come across pieces which are rather difficult to classify. Traditions help us to find out the uses of such wares, but when we do not have any or when they are not very well founded, the locality, where the wares ^{were} unearthed and other circumstances may serve as a useful factor in determining their uses.

It is not infrequent that some crafty dealers

greatly transmute the true tradition or locality in such manners as suit them and ingeniously ascribe their goods to some famous mausoleums or tombs to enhance their price. It will be well for any archaeologists to be very careful in their judgments.

The imperial tomb at Ohnabe, Soen^okami district, Yamato, was evidently built about the period of Emperor Ohjin (201-310 A. D.). The mound, which is five or six cho (cho is a little over 1/14 of a mile) deep and three or four cho wide, is square on the front and round on the back. Its walls and the moats that surround it are built of earthen ^{barrels} ~~pots~~ filled with earth, piled one upon another.

Fig. 34 shows one of those ^{barrels} ~~pots~~. It is reddish and soft. It measures nine or ten inches in diameter and twenty or twenty-one inches in height. Along each end there runs a belt, about midway between the middle and the end, and there are two small holes about in the middle, one on the front and the other on the back. It has some figure designs on the outside. Fig. 35 is a fragment of the same. These ^{barrels} ~~pots~~ are all hand-made.

Ninagawa Noritane.

March of the ninth year of Meiji (1876).

Kwanko Zusetu
Illustrated Notes on the Antiques.

Pottery.

Vol. II.

By
Ninagawa Noritane.

January of the 10th Year of Meiji.
1877.

Time was, in the prehistoric period, when the earthen-
~~ware~~^{ware}, or wooden ware, or hard ware ~~was~~^{being} still an unknown
thing, oak-leaves pinned up with pinetree needles into va-
rious shapes were ~~being~~ used for the culinary vessels.
When they were shaped as hollow as a bowl, they were called
"Kubote" (hollow ware); shallower ones like a kasa (a con-
vex straw hat) were called "Hirade" (flat ware). More flat
ones like a shallow box were called "Hirasuki", while those
very deep were called "Takasuki". These improvised bowls
or plates are not only mentioned in the Jimmu-ki (annals dur-
ing the Reign of Emperor Jimmu), the Yengi-Daishosai-shiki
(Book of the Daishosai Ceremonies of the Yengi Period--901-
922 A. D.), and the Wamyosho (Cyclopedia of Japanese Names),
but actually they are used even now on the occasion of the
time-honored Daishojin or annual Thanksgiving-day.

Then, the most primitive forms of an earthenware call-
ed "Hiraka", "Tashig^uri", or "Itsuhe", according to their
shapes, were brought to use, as was explained in the first
volume of this book. Some wooden wares and bronze wares
seem to have been in use shortly after this period, as it
says in the Nihonki that in the first year of the reign of
Emperor Sujun (588 A. D.) an expert of a turner's wheel
was sent over from Korea.

Vessels used in the Nara period (710-784 A. D.) were
either wood, sometimes plain and sometimes finished in
black lacquer, or of metal, or of glazed clay, as are evi-
denced by the specimens in the Sho-so-in collection.

These glazed wares seem to have been used for the first time about the period of the Emperor Shomu (724-748 A. D.), but evidently they are not of a native make. They look more like a Cochin ware.

The manufacture of the first glazed ware in our country may be ascribed to the latter part of the Nara period, but so far we have not been able to prove that by any material evidences. It would not be altogether unsafe, however, to think that they were being made in the early part of the Heian period (the latter part of the eighth century).

Daishojin is the festival, at which the emperor announces to the celestial and terrestrial gods his succession to the throne.

Shinsho-sai is a Shinto ceremony for thanksgiving, on the occasion of which new crops of the year are offered to the various gods.

Glazed Earthenware of the Ancient.

Some of the earthenware made prior to and about the Nara period are very hard and covered with a vitreous matter that came out of the clay itself while in the furnace, as if they were artificially glazed. This sort of pottery is called "Jigusuri" (Ground glaze).

The Nara period covers the seventy-five years from the third year of Wado (710) in the reign of Emperor Gemmyo to the third year of Yenryaku (784) of Emperor Kwammu.

Some hand-made ante-Nara wares and wheel-made post-Nara wares are covered with a vitreous matter that was contained in their constituent clay and came out during the course of baking, melted by the high temperature. This natural glaze is so thin that, unlike an artificially glazed ware, there is hardly any distinct demarkation between the glazed and the unglazed parts.

The glazed wares used in the earliest period must have been imported from China and Korea. The few specimens we now have in the Shoso-in collection are none of them of a native make, but seem to be the same kind as those that we usually call the Cochin ware.

Among the ancient tiles, which are usually green, we distinguish three different kinds, the Korean, the Chinese, and the native makes. And it would not be altogether unreasonable to suppose that other glazed ceramics of the earliest period were also of these three different makes like their kin, the tile.

Todaiji is ^{sometimes} called, though more rarely, by such other names as Daikegonji, Jodaiji, Sokokubunji, and Kongomy^o-Shitennoji. (By the "Yamatoshi"-Geography of Yamato).

It is in the Soyen^okami district of Yamato. It was dedicated to a Buddha by the Emperor Sh^omu. According to the Nihonki, the emperor ordered the priest G^uoki to build the famous Daibutsu in the fifteenth year of Tempyo (743). The temple itself was finished on the fourth year of Tempyo-Shoho (752). This temple does not belong to any special denomination of Buddhism, but rather maintain all the eight sects. If there is any preference given to any of these eight, perhaps the Sanron and the Kegon are the ones.

Sho-so-in is the name of the treasure-room of this temple, in which, according to the inventory made in the sixth year of Tempyo-Shoho (754), all the personal effects and art-goods kept by the emperor Shomu are treasured, as they were all dedicated to the Buddha Rushana by the emperor. Later, the Empress Koken (749-764) also dedicated some of her things.

The glazed wares mentioned above must have been in use during or previous to the reign of these sovereigns.

Cochin is situated toward the southwest of China. According to the Taihoryo (Government Organization pub-

lished in the first year of Taiho(701 A. D.), a Pottery Bureau was first established sometime during the reign of Emperor Mommu. It is probable that some glazed wares were manufactured about that time by the artizans brought over from Korea and China, but no specimens of such have yet been found. As above said, none of the Sho-so-in collections are of a native make. So let us suppose for the present that the earliest glazed ware of our country was not made until the early part of the Heian period (latter part of the eighth century.).

A mention is made in the Ruishu-zatsuyo-sho about the seven trays and seven "seji" plates used on the occasion of the Hagatame ceremony (ceremony of giving some substantial food to an imperial baby for the first time in his life). According to the Ko-shidai, those plates had been presented to the imperial household from the province of Owari, and it is more than probable that they were made in the same province. Anyway, these wares were so rare at the time, ^{that} ~~if~~ they were not allowed to be used except on the rarest occasions, such as the Hagatame ceremony. Moreover the materials for them had to be brought over from China, and after the discontinuation of the intercourse with that country in the days of Sugawara Mitchizane (latter part of the ninth century,) the native potters had no way of getting their materials, and thus obliged to stop the manufacture of the glazed ware for some time to come. These special circumstances are probably accountable for the non-existence of any spec-

imens of those early native wares, if any were being made, as none such has ever been treasured or excavated.

According to the Nihonki and other books, Korean artizans, weavers for instance, had been brought over even before the Nara period. It is more than probable that some potters had also been sent over about the same time.

The Heian period begins in the thirteenth year of Yenryaku (794) in the reign of the Emperor Kwammu, when the capital was moved to Yamashiro, between the two districts of Atago and Kuzuno. The new capital was called Heian (the present Kyoto).

The Ruishu-Zatsuyo-sho is a book treating of the ceremonies prevalent during the period of two hundred and fifty-four years from the fifth year of Kwanpei to the second year of Bun-an (893-1146 A. D.).

The "Seiji" of this early period is nothing but a glazed earthenware.

There was an archaeologist named Shinkan about eighty years ago. He wrote an interesting illustrated book called Shu-ko-zu. But unfortunately for us he does not give in the book the names of the owners of the ceramics he describes, and so it was entirely impossible ^{for me} to try to examine those interesting originals.

In Shigamura, Shiga district of Ohmi, there is a temple called Bonshakuji, popularly known as Shigano-

Yamadera. According to the Zoku-Nihonki, this temple was first built in the fifth year of Yenryaku (786), but it was later destroyed by a fire. On the twenty-ninth of last August, I took a number of workmen to this temple and dug up here and there in the bushes in its vicinity, with the hope of unearthing something that might prove of any use for my study. To my greatest joy, I was rewarded with several fragments of ancient tile and pottery, one of which was covered with a greenish water-glaze and another ~~in~~^{with} a greyish glaze. Both of them are very old and of great interest to an archaeologist.

Michizane, third son of Koreyoshi, was appointed ambassador to China in the fifth year of Kwanpei (893), with Kino Haseo as his vice-ambassador. But about that time it was reported by Priest Chu-gon, who was staying there, that the empire was not in a very peaceful state. Moreover, Michizane thought the manner of conveyance was too precarious to warrant the frequent sending of the embassy, as the boats were very often attacked by pirates, not to speak of the usual marine ~~sea~~ disasters. So not only he was excused from the mission, but after this, sending ambassadors to China was gradually discontinued. However, Go and Yetsu (parts of China) kept on sending their embassy up to the third year of Tentoku in the reign of Emperor Murakami (959), when they too discontinued the practice.

Michizane died in February of the third year of Yengi (903) at Anrakuji, Tsukushi.

In October of the first year of Ninna (885), it was ordered by an imperial rescript that a private party should not buy Chinese goods. After the Tentoku period when Go and Yetsu ceased sending their ship, there was no way of getting the materials for pottery, and thus the manufacture of the glazed ware was brought to an end. Even if it had been continued, the output could not have been of any amount, because it was entirely out of the reach of the general public. It was all taken up by the imperial household.

After the discontinuation on the part of Go and Yetsu of sending their embassy, there was absolutely no way of introducing the foreign civilization for about twenty-four years until the first year of Yeiyen (987) in the reign of Emperor Ichijō^o, when the Chinese disturbances came to an end, the new dynasty of Sung was established, and a few merchantmen were put on commission to resume the little traffic between the two nations. During this interval, the pottery that was being made in Owari, Mikawa, Bizen, Kawachi, Izumi, and Awaji, was of course an unglazed ware like those of old. (By the Jogwan-Gishiki). So was that of Settsu, Nagato, Mino, Harima, Sanuki, and Chikuzen. (By the Yengishiki).

Jogwan^a-Gishiki is a book of Government Organization and Ceremonies compiled in the thirteenth year of Jogwan (871).

Yengi-shiki is a book of the same sort as the previous book, and was compiled in the fifth year of Yencho (927) in the reign of Emperor Daigo. It says in this book that the ceramics for the Shinto ceremonies were being made in the several provinces above mentioned.

As to the more exact locations of the factories in those provinces, the Wamyō-sho gives Shikino and Nii districts in Kawachi; Ohtori in Izumi; Midorino in Kohzuke; Ashikaga in Shimosuke; Amada in Tanba; Yakami and Chitsu in Inaba; Oku in Bizen; Nagata in Awa; Honami in Chikuzen; Yamamoto in Chikugo; because there is a place called Haji (potter) in each of these districts, though some of the villages of that name might have been so called simply because there was a man called Haji in the village.

About this time, tea was already in use, but there is no book record that leads anybody to think that any tea-jars were in existence at that time. The ceramic industry of the ancient owes its progress to Priest Myoye-Shonin of Tsuganōo, of Yamashiro, who popularized the use of tea and tea-ceremony, which gave a great deal of impetus to the industry in later periods.

According to the Genkyō-Shakusho, Myoye-Shonin, otherwise called Ko-ben, was a son of Tairano Shigekuni, of the Imperial body-guard of Emperor Takakura.

He was born in January of the third year of Sho-an (1173). At the age of sixteen, he became a priest under Jo-gaku of Takao temple, passed his examination at To-daiji. Later, he studied the esot²ric mysticism under Ke-nen-Ajari, and was preaching the doctrine of the Kenju sect at Tsuganöo. He died in January of the fourth year of Kwanji (1232), at the age of sixty.

According to the Bengyokushu, it was Kato Shiroyomon that started the manufacture of tea-jars at Seto. His early works are called "Kuchihagede", as they are not glazed at all on their mouths. His full name is usually contracted into "To-shiro". As these jars were baked with their mouths down, the edge of the mouths are not covered with the glaze. Hence, the name "Kuchihagede" (bare mouth ware). Usually, they are thick, coarse looking and clumsy in their make-up, made of a yellowish clay of various tones, good and fine-grained. Their mouths are very heavily built and very clumsily turned out, of course with no glaze around them. The underglaze is usually dark, though it is sometimes black, red, or brown. The overglaze is very black, and is applied with a massive^u effect. It is sometimes used in streaks on the brown ground. Very few jars of his are small-sized. Those called Katatsuki (shouldered) and Tebin (handled) are rather ugly. Particularly heavy pieces are called Atsude (heavy ware).

Recently some mellow and beautifully glazed jars have been unearthed from the hills and valleys near Seto and Akatsu. Evidently they had been thrown away as imperfect ones at the time of manufacture, as ~~there is none~~ ^{of them are} ~~but has some~~ ^{less.} kind of flaws. But these flaws are considered rather typical and characteristic with them and are not at all objected to by the collectors. They are called "Horidashide" (unearthed ware), and usually are made of a gravelly red clay. Their "itokiri" (bottom designs) are sometimes fine and sometimes very rough. The make-up around the mouths are normal and good. The underglaze is of brown of varying tones. The overglaze is either black, brown, yellowish or grey, used in ~~massive~~ ^{thin} layers. Some are called Kuro-hage (black and bare), Kinagashi (yellow streaks), or Kaki-issiki (all dark brown), according to the way the overglaze is applied. Whatever color the glaze is, they are all very mellow and beautiful, on account of their long internment in the ground.

The Meibutsu-rⁱshu gives the name of To-shiro as Kato Shirozaemon, instead of Kato Shiroyomon.

Seto, Kasukabe district of Owari, has produced such a large quantity of porcelains and so many famous ceramists that any sort of porcelain is now popularly called "Setomono" (Seto ware). (By the Owari Meisho Zuye).

Some say "Seto" means sea-shore, and so it must

have been somewhere near the present Tokoname-mura of Chita district, as the village is right on the sea-shore. However it is, this village Tokoname-mura ~~that~~ has been turning out porcelains ever since a very early period and ~~still is~~ producing ^{them} in a great quantity. Moreover, old wares are not infrequently unearthed in its vicinity.

The early works of To-shiro (made at Seto) were evidently made after the Chinese and Korean wares in glazing as well as in shape. They were baked with their tops down, and so while their bottoms are covered with the glaze, their top-edges are bare.

(Introduction to Tea-Ceremony)
According to the Chado-sentei, all the works of To-shiro made prior to his Chinese trip are called Ko-Seto (old Seto). They are divided into three classes, namely, the Kuchihagede (bare mouth), the Atsude (thick), and the Horidashide (unearthed).

Some Atsude and Horidashide are glazed on their mouths, but such must have been made after his return from China.

Works of his pupil's are sometimes called by the same names, but they too most of them are glazed on their mouths.

Some jars have their glazing running down from the top, though their mouths remain unglazed. These must be works after his return from China.

The Chado-sentei says the Horidashide were found about the time of Kobori Yenshu.

"To-shiro", says the Bengyokushu, "went to China with Priest Do-gen-Zenji of Yeiheiiji temple, Yechizen, and studied the Chinese way of making porcelains. After his return, he baked his wares with their bottoms down, put in a clay shield. Thus the glazing was completely melted and came out with a beautiful effect. Do-gen lived about the Kenryaku period (1211-1212) in the reign of Emperor Juntoku. His life is given in detail in the history of the Yeiheiiji temple".

Do-gen, the founder of the Yeiheiiji temple, Yechizen, came from a noble family of Kyoto. It was in the Kenninji temple that he became a priest. Sometime during the Sung period, he went to China, where he studied the doctrine of the Zen sect under Josei-Zenji of Tendo. Upon his return, he began his religious works at Fukakusa, south of Kyoto. He was offered a very high sacerdotal position as the head of a famous temple by the Regent Ho-jo Tokiyori. He did not accept this high office, but preferred to go to the remote Yechizen, where he founded the Yeiheiiji. He died in August of the fifth year of Kencho (1253). (By the Genkyo-Shakusho).

According to the Meibutsu-Ruishu, it was in the second year of Teio (1223) in the reign of Emperor Horikawa that he went to China.

He came back in August of the first year of Antei (1227).

"Works of To-shiro," says the Bengyokushu, "that were made at the Heishigama in Owari with the Chinese materials he brought over with him are called "Karamon^o" (Chinese goods). They are very light in their make-up and very well baked; their clay, glazing, and itokiri are normal. They are very famous."

In judging any Karamono, attention is to be called to their carefully sifted fine clay and its indescribable mellow tone. Those made of a violet clay are the best; then come those of ^apink clay. Yellowish clay and rice-field clay come next in order, followed by red clay, which is the worst of all. As to the "itokiri", we use such words as "normal", "okoshizoko" (high bottom), "hera-okoshi" (scraped with a spatula), et cetera. There are various imitations of the "Karamono", called Mannyomon-yaki, but they are poor in their itokiri, general workmanship, and glazing. Moreover, they are only about fifty years old, and their glazing is altogether too bright and too lustrous for anything. But then, there are a few that are really so well made that they are apt to be taken for genuine ones. Some imitations of the Karamono are found ^{also among} ~~in~~ the Awataguchi-yaki, but they are very poor in every respect. According to the Meibutsu-ruishu, the Karamono are usually made of a red, violet, grey, yellow, or white clay, but some are made of clays of different shades and tones.

Their underglaze is brown, but the overglaze is either black, yellow, or white. Those in the white glazing are called "Jakatsu"(a lizard). The "itokiri" is usually the "reverse" and exquisite.

Works of this period which are made of a Japanese clay and glaze are called "Ko-Seto"(old Seto). The larger jars, usually about five inches high, and shouldered, are called "O-Seto"(large Seto). They are made of the same materials, and have the same style of itokiri as the previous ones. Smaller ones are called "Ko-Seto"(small Seto). They are little different from the old Seto, except the latter are made a little heavier. They are made of a yellowish clay of various tones, or a greyish or pinkish clay, all finely sifted beautiful clay. Their itokiri are very fine, sometimes so very fine that they are hardly discernible. Then, some do not have any itokiri, but have some hammer marks instead. The underglaze is dark red, and the overglaze is black. The latter is applied in massive layers. Some jars have black streaks on a dark brown ground, or dark mottles on a greyish ground, while others ^{have} light black spots on a dark brown ground, or brown spots on a pinkish ground.

Then, again, a few pieces have a greenish glazing around their mouths and bottoms with some bubbles ^{on it} ~~in~~. They are called either "Nashime-gusuri"(pearskin glaze) or "Cha-gusuri"(powdered tea glaze). The edges of their mouths are beautifully turned out.

As to the shape of the Seto tea-jars, we distinguish Katatsuki(shouldered), Marutsubo(round jar), Shirifukure (bulged bottom), Nasubi(egg plant), Hisago(gourd), Naikai (gulf), Tebin(handled jar), Mimitsuki(eared), et cetera. Anyway, they are usually of a small size; large ones are very rare.

The Heishi-gama(jar-furnace) was so called because so many jars were made in there.

According to the Bengyokushu, opinions differ as to the Karamono jars. Some say they were made in China while To-shiro was over there, while others say that they were made at the Heishi-gama with the materials he brought over from China with him. Those who maintain that the Karamono were made over in China say that they were brought in by To-shiro, as priest Gyo-kudo of Daitokuji did the Gyokudo Katatsuki(shouldered).

"The so-called ~~"~~Daimyomono", says the Bengyokushu," are either Ko-Seto(old Seto) or Karamono. A real Chinese ware is called "Kan" and is not to be confused with them. The "Kan" is not so good as the Ko-Seto or Karamono." I am of the opinion that the "Kan" was made by a Chinese named Kan, rather carelessly, and was intended for a medicine receptacle. It is usually of a larger size than a "Karamono", which was intended for tea and so of a smaller size. In a way, the Karamono may be said to be an imitation of

the Kan, ^{only} very carefully made. But ~~the~~ the former has a nice and fine itokiri, very deeply and sharply cut, while the latter has a very irregular one.

According to the Meibutsuruishu, those of a lighter make-up are better than the heavier ones. The O-Seto is also very lightly made and exquisite.

Heavy jars with a left-sided itokiri made of Chinese materials are sometimes included in the Ko-Seto (old Seto), but they are to be called Atsude-Karamono (heavy Karamono). It is almost inconceivable why To-shiro made such heavy and clumsy pieces after he had learned to make beautifully light wares. He might have made some such heavy pieces very rarely, but it is more than probable they are works of his pupils', made of Chinese materials. Very few of them are good enough to be called To-shiro's works.

According to Mr. Akatsuka, all and any works of To-shiro are called Ko-Seto. He says they have all of them some peculiar spots called "Uz^uarafu" (quail-like spots), caused by the glazing running into the wheel-mark lines, which are slightly visible through the glaze. The O-Seto ^(large Seto) is sometimes called O-gamade, and the Ko-Seto (small Seto), Ko-gamade.

The Ko~~o~~(old)-Seto is rarely glazed in yellow. Both Ko-Seto and Karamono are seldom glazed on the inside.

The Meibutsu-ruishu says some Ko-Seto have blister-like protuberances caused by the clay popping out on account of the high temperature they were subjected to during the baking. Such are found almost in any style of the Ko-Seto, and are called "Senbede" (wafer ware).

The Bengyokushu mentions a piece called "Tatsunoichide". It was found at Tatsunoichi of Yamato, and named after that place by Kobori Yenshu.

Some Kuchihagede (bare mouthed) and Atsude (heavy ware) having ^aleft-hand itokiri or round itokiri, belong to the post-trip period. They look very old but rather clumsily made. It seems To-shiro ceased to make the Kuchihagede after his return from China, but his pupils ~~still~~ continued to make them.

"Works of Shunkei To-shiro", says the Bengyokushu, "are made of a mixture of the Chinese and Japanese clays, as the stock of the foreign materials was getting low by this time. Their make-up is light and beautiful, and even excels the Karamono". The Meibutsu-ruishu says, "their clay is either light yellow or violet". "Their underglaze is dark brown, while the overglaze is either dark brown or yellowish black. The itokiri is usually round."

According to the Bengyokushu, Toshiro changed his name into Shun-Kei later in his life, in conformity with a religious custom then prevalent. Sometime after this change of

his name, he went to Asahi of Mino province, and made there a new sort of ware, which became quite popular and is called Asahi Shunk^ei.

A tea-jar called the Natsuyama-Toshiro was named by Kōbori Yenshu, on account of its special beauty among so many jars of this sort. The name comes from a poem written by Sammi Toshinari.

Some tea-jars are called Suricha or Kuchi-hyotan, according to their shape. Most of Shunkei's works are in a yellow glaze.

Some tea-jars very light in their make-up and looking very much like a Karamono are made of the native materials and have either ^aright-hand or round itokiri. They must have been made by Shunkei.

According to the Meibutsu-ruishu, the successor of Toshiro was also called To-shiro. To distinguish their works, the first To-shiro's works are called Ko-Seto, while those of the second To-shiro are simply called To-shiro. This latter name is also used in contradistinction with the Shinchuko-mono(real middle age ware). Anyway, the works of this To-shiro are usually very good. Some of them much resemble the Ko-Seto. As a rule, they look very old, though some few are like a Chunko-mono(middle age ware). They are made of a greyish clay, or a yellowish or pinkish clay. The underglaze is usually dark brown, and the overglaze is either black, yellow, or blue. The itokiri is either "hon"

(regular) or round.

Those that are called To-shiro-Shunkei are like a real Shunkei and very good. Their clay is greyish white, or yellowish violet. The glazing and the itokiri are about the same as those of a "Shunkei".

A tea-jar called "Hashihimede" mentioned in the Bengyokushu was named ^{by} Kobori Yenshu after a little poem. The tea-jar "Nodade" was also named by him after the name of the owner, Nara Yahei Noda, before it came into the hands of Komatsu Ko-man. The Ogawade was so called because it was found by one Ogawa Sadamune. The Daikakuji was in the Daikakuji temple. All these jars are very rare specimens.

The To-shiro-Shunkei must be works of the ~~slater~~ later period of the second To-shiro. They are many of them glazed in a yellow glaze like the works of the first Shunkei. Some were made after the style of Atsude or Horidashide. Among them the Chado-sentei distinguishes such names as O-bin (large jar), Mentori (round edged), Mentorazu (unrounded edge), Sokomen (rounded edge on bottom), Rosokude (candle), and so forth, according to their shape. Yanagi (willow)-To-shiro, I-tome (thread mark)-Toshiro, Hana (flower)-Toshiro, et cetera, are names derived from the designs. Then, O-moigawa, Takuwaezuki, Fusagari, Shimekiri, et cetera, are names of some specific pieces.

The next successor, third of generation, was called To-jiro. The Kinkwazangama was made by him, and his works are called Chuko-mono(middle age ware). They are very rich in gold color, and are even better than a "Toshiro". They are made of a yellowish or violet white clay. Their underglaze is dark brown, while the overglaze is either black or yellow. The itokiri is either "Hon"(regular) or round. A tea-jar called Tamakashiwade mentioned in the Chado-sentei was found by Naraya Yahei at Naniwa(the present Osaka). The Asukagawa mentioned in the Benguokushu was named by Yen-ahu and used to be one of his treasures. The Kinkode was so called because its golden color was like that of a sea-cucumber found off Mount Kinkwazan of O-shu. They are all rare specimens.

Works in a yellow glaze, like a Ko-Seto, are more in evidence.

The Chado-sentei mentions such special names as O-tsu, Futami, Takinami, Hannyomo, Shinnyodo, Hiro-sawa, et cetera.

The next successor, fourth of generation, was called To-zaburo. The Hafugama or Kigusuri(yellow glaze)-gama was made by him. His works are popularly called Chuko-mono(middle age ware), and usually are very good. As

their glazing ends in a zig-zag line like a gable; they are sometimes called Hafugama(gable ware). They are made either ^a of white ~~clay~~ or a pinkish ^{clay} one. The glazing is yellow or black over a dark brown underglaze. The itokiri is usually "hon"(regular).

The Otowade tea-jar mentioned in the Bengyokushu was named by Kobori Yenshu when he got it after he had been hankering for it for a long time.

The Shibukamide tea-jar is made of a pinkish clay. It is a very light ware, exquisitely made, with a fine itokiri and nicely shaped mouth. The Bonde is another very fine tea-jar.

All these jars are rare specimens.

Works of this To-zaburo are usually in a yellow glaze. Black ones are rather rare.

The Chado-sentei mentions such special names as Hirokuchi(wide mouth), Surikogi (a pestle), Do-jime (belted), Suricha(tea quern), all these by shape; or, Yoneichi, Minanogawa, Okina, Hashitate, Masaki, Masanobu, Atojidai(later)-Shunkei, Yoshino-Shunkei, et cetera.

The Meibutsu-ruishu says it is unknown who this Masanobu Shunkei was, but Sakai Shunkei and Yoshino Shunkei were called *Atojidai*(later)-Shunkei.

According to the Bengyokushu, The Sakai Shunkei was made at a factory near the boundary line(sakai)

and the other side of the mountain, the mountain is very high and steep, and the other side is very low and flat. The mountain is very old and has many caves and holes in it. The other side is very new and has many houses and buildings. The mountain is very beautiful and the other side is very ugly.

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between Mino and Owari.

The Atogama (later ware), according to the Chado-sentei, is a general name applied to any Seto wares made after the fourth To-shiro. Usually they are like a Hafugama (see ante), have spatula marks on them, and are rather clumsily made. Some nice pieces were made by Oribe, Rikyu, and Sho-i. Then, there are the Mannyomon Shunkei. The "So-haku" jar looks like a Kuniyaki, while the "Ane" was probably made after the style of the "Asukagawa" or "Shinnyodo" (both mentioned before). Both these latter look rather new.

The clay of the Atogama is either light yellow, white, or reddish grey. The overglaze is of various colors while the underglaze is invariably dark brown. The ito-kiri is either "hon"^(regular) or round.

The "Bo-zude" tea-jar mentioned in the Bengyokushu was made to the order of a curious priest (bo-zu).

The "Yamamichi tea-jars" are so called because they have some zig-zag lines around them like a mountain path (yamamichi).

The tea-jars called "Rikyu" are said to have been made by Rikyu himself for curiosity's sake.

Those that are called Narumi are supposed to have been made by Koda Oribe Shigekatsu at Narumi of Owari. Only sixty-six pieces of them were made and distributed to so many provinces. They are very rare now.

The "Oribe" were made by Oribe himself. Some of the Na-

rumi Oribe, are very light in their make-up and very beautiful.

The "Nejinukide"(stoppers) were so called because their shape is like a stopper.

Some are called "Ane", "Yatsuhasi", or "Isede".

The Sobokwaiyaki tea-jars mentioned in the Bengyokushu were made at Sobokwai, Seto, Owari, near Mino province.

The O-gama-mono were also made at Seto, but they belong to much later periods.

Besides these above mentioned, there are Mushikui(insect eaten), Toshiro, Temmokude(after the style of the Chise Temmoku), Tobigusuride(spotted glaze), Kinkwazande, Kubinagade(long necked), Aburamushide(roach ware), Shin-chuko Kigusuride(real middle age yellow glaze), Ato Kigusuride(later yellow glaze), Aoyede(blue stream), Hitosujihagede(one bald line), Kuchihirode(wide mouth), Kirigirisude(a cricket), Nezumi Obin(grey and large), Nochi Obin(later large), Tsukamidoride(grasping hand), So-otomede(young girl), Do-zukade, Sagegamide(flowing hair), Akakumade(paw of a brown bear), Oikayeshi, Nogimede(grain like), Toyamade(distant hill), Niwatoride(rooster), Ekubode(dimples), Ochihode(scattered grain-ears), et cetera.

The big jar shown in Fig. 1 seems to have been made prior to the Nara period. It is said to have been unearthed somewhere in the province of Yamato. Though its top looks like a wheel work, yet actually

the whole piece is a hand work, very well made as the ancient potters could. The fine lines that look as if they were the wheel marks were made with a wet cloth when the piece was prepared. It is made of a greyish clay, and was baked in some sort of a furnace, and not in a smoldering fire, as most of the early wares were. The greenish natural glaze that came out from the clay itself covers it on the ~~upper~~^{out} side, around the top, and on the inside, as if it was artificially glazed with a water-glaze. The quality is rather sandy, and not very compact in texture, but very hard and heavy. It weighs 1130 momme (9 1/4 lbs.)

The Fig. 2 was copied from the Shu-kozu, but as was remarked before, the owner's name is unknown. As far as I can see from the picture, the wheel-made piece must have been made about the same period as that of Fig. 1. Its clay, too, seems to be about the same color as that of the previous one. The book from which this picture was taken says it is covered with a greenish waterglaze, but I am inclined to think that it must be the natural glaze. Old wares of this shape are seldom, if ever, finished in an artificial glaze. Its quality and weight seem to be about the same as those of the preceeding piece.

The jar of Fig. 3 and the bowls of Figs. 2 and 3 were also copied from the Shu-kozu. Of course, I have not been able to see the originals, but judging by

their make-up, these wheel-made pieces must belong to the early Heian period (latter part of the eighth century). They are made, ~~as~~ I think, of a clay, either greyish or of the usual earthenware color, evidently covered with a greyish green glaze, not so translucent as that of the previous example. If they are made of a greyish clay, they must be fairly hard; but if they are made of a clay of the regular earthenware color, they must be rather light and soft.

The vase shown in the Fig. 6 was also copied from the same book. By the picture, this piece seems to be about of the same period, make-up, and material as the one of Fig. 2, though it is probable this piece is a little softer in quality. It is said in the original book, that this piece is covered with a bluish glaze, but I don't think it is an artificial one.

The onna-takasuki (bowl with foot) of Fig. 7, and the Kubosuki (hollow bowl) of Fig. 8 are from the same Shu-kozu. They look a little newer than those of Figs. 4 and 5, and belong to the early part of the Heian period, as can be judged by their having a foot. They are wheel-works, and seem to be made of a greyish clay, finished in a glaze like that of Fig. 11. It looks ~~like~~ hard and heavy.

The jar shown in Fig. 9 also comes from the Shu-kozu. Judging by the picture, this wheel-made piece must be about eight or nine ^{hundred} years old. It is made of

a clay of chestnut brown. The original book says it is glazed with a real glaze, but it looks more like a water-glaze, like that of the Fig. 30. It must be hard and heavy.

The last five items have been mentioned here, as I thought they might be of some interest to anybody who wanted to know about the developments of the glazed wares.

The bowls shown in Fig. 10 are taken from the Zatsuyosho. They were used on the occasion of the Hagatame ceremony(see ante) in the third year of Yei-skyu(1115) in the reign of Emperor Toba. According to the Kokiko, these "Seiji" wares had been presented to the imperial household from the province of Owari. Prior to the Yengi period (901-922), this sort of pottery was very rare, as it had to be imported from abroad, and was available only in the imperial household. So it was a rarity until its manufacture was started in Owari sometime later. These bowls are made of a bluish grey clay, and covered with a bluish glaze like that of Fig. 11. They are wheel-made works, and have low bases. They look hard and heavy. These are mentioned here to show the development of the blue glazing.

The "Seiji" fragment shown in Fig. 11 is one of those I unearthed myself from the grounds of Shigano-

Yamadera. It seems to belong to the early Heian period. It is a wheel-work, made of a bluish grey clay, rather heavily covered with a greyish green glaze, opaque and lustreless. It is hard, fine-grained, and heavy. It weighs 29 momme (nearly 1/4 lb.)

The piece of Fig. 12 comes from the same place, and is of the same period, same make-up, and same clay. It is very compact in texture, fine-grained and heavy. It weighs 2.4 momme (1/50 lb.)

The wheel-made flat bowls shown in Fig. 13 belong to the Nara period (710-784). Being made of a clay of the regular earthenware color, they are soft, brittle, porous, and light. The glazing is of creamy white, while the decoration is in a translucent green glaze. It is very much like a ware called the Cochinyaki now, and it must have been brought in from China.

The Kokiko is a book treating of antique wares, written by Kamono Mabuchi in the second year of Kwan-yen, one hundred and twenty-nine years ago.

The onna-taksuki is a bowl with a high base, while the kubosuki is one with a very low base. This latter is exactly like a modern tea-cup.

The wheel-made water-jars shown in Fig. 14 is a specimen of the Kuchihagede (bare mouth ware). It is attributed to the first To-shiro, but it is rather doubtful. I think it is a work of one of his pupils.

To-shiro did not absolutely cease to bake his wares upside down until late in his life, but most of his goods were baked in the opposite way after he had learned the Chinese method. This piece is made of a clay of greyish earthenware color, popularly called "shiratsuchi". The underglaze is light brown and the overglaze is dark brown, translucent like that of the Fig. 17. Besides some yellowish, greenish, and bluish spots, it has the so-called "uzur^afu"(quail spots). The glaze runs down toward the mouth, leaving the edge bare. The inside is also glazed. It is hard in quality, and rather rough in texture. As a whole, the glazing and the general make-up are fine, but not exactly up to the standard of the first To-shiro. Probably it is a work of the second To-shiro. It is heavy and weighs 640 momme (5 1/3 lb.)

The wheel-made tea-jar of Fig. 15 is an example of the so-called "Karamono", made by the first To-shiro with Chinese materials. Its clay is chestnut brown, popularly called "violet", and is very hard and fine-grained. It is coated with a glassy translucent glaze of dark violet. The mouth is glazed, but not the inside. The itokiri is shallow and left-sided. It is very lightly made and weighs only 11 momme(nearly 1/10 lb.) Its shape is what is called "shirifukure"(bulged bottom).

The wheel-made tea-jar of Fig. 16 is a specimen of the ^(old) Ko-Seto, made by the first To-shiro after his Chinese trip with native materials. The clay is dark chestnut brown, and the glaze is greyish brown, more or less graded and with some black spots. The mouth is glazed, but the inside is left bare. Its itokiri is shallow and left-sided. This piece is rather coarse in texture, but heavy in spite of its light make-up. It weighs 15.5 momme (a little less than 1/8 lb). Its shape is called "marutsubo" (round jar).

The wheel-made tea-jar of Fig. 17 is another specimen of the first To-shiro, made of Chinese materials. This piece is popularly included in the Ko-Seto, but actually it is ~~not~~ to be called "Atsude Karamono" (heavy Chinese). It is made of a dark grey clay, finely sifted, hard, and somewhat lustrous. The coating is of a black glaze with dark blue "uzurafu", the yellowish green underglaze slightly showing through it. The mouth is glazed, but the inside is bare. Its itokiri is left-sided, fine, and rather deeply cut. It is not very heavily built, but its weight is fairly heavy, ^{and} measures 33 momme (a little over 1/4 lb). Perhaps, this piece contains a little of Chinese clay, considering from its weight and quality. The shape is "shirifukure" (see ante).

The heavy wheel-made tea-jar of Fig. 18 is a spec-

imen of the so-called "horidashide"(unearthed ware), made by the first To-shiro, with native materials. The clay is of a greyish earthenware color, popularly called the "shiratsuchi". The glaze is dark brown with deep blue "uzurafu". Both its mouth and inside are glazed. The itokiri is right-handed, shallow, and coarse. It is hard, coarse of texture, and heavy. It weighs 40 momme($1\frac{1}{3}$ lb.) As a whole, it is a neat little piece, but somewhat cheap looking. Perhaps, it is a work of one of his pupils. Anyway, it belongs to his post-trip period. Its shape is what is called "mimitsuki"(eared), though its ears are gone.

The wheel-made tea-jar of Fig. 19 is a later work of the first To-shiro, called Shunkei's Tobigusuri (spotted glaze). It is made of a mixture of a native and Chinese clays of dark violet. The glazing is of buff color, glassy and crackled, and with dark brown spots of a lustrous glaze. The mouth is glazed but the whole inside is bare. Though sifted, the mixed clay is rather coarse and sandy. Its itokiri is round and only slightly visible. It is possible this piece is of "itaokoshi"(see ante). It is lightly made and weighs 21.5 momme(a little over $1\frac{1}{6}$ lb.) The shape is "marutsubo"(round jar).

The wheel-made tea-jar of Fig. 20 is another Shunkei, made of ^achestnut brown clay, though sifted but

not very fine-grained. The coating is of dark brown opaque glaze. The mouth is glazed, but not the inside. The itokiri is left-sided, fine, and deeply cut. It is lightly made and only weighs 15.3 momme (about 1/8 lb.) The shape is "marutsubo".

The wheel-made tea-jar of Fig. 21 is what is called To-shiro's "tobigusuri" (spotted glaze), made of a lustrous black clay, coarse-grained but hard. It is a work of the second To-shiro. The glazing is dull dark brown, with light brown and black spots. Both its mouth and inside are glazed. The itokiri is round, coarse, and deeply cut. The weight is about medium and weighs 35.5 (about 3/10 lb.) Its shape is what we call "kaki" (a persimmon).

The wheel-made tea-jar of Fig. 22 is another example of the To-shiro, made of a greyish clay, rather coarse-grained but hard. The glaze is dull dark brown with a greyish tint. The mouth is glazed, but not the inside. The itokiri is round, coarse, but very lightly cut. Perhaps it is an "itaokoshi" (see ante). Its thickness and weight are rather medium, and weighs 50 momme (about 2/5 lb.) Special attention is called to his name and date ("February eighth, one of ten pieces"), inscribed with a spatula. None of the works of the earlier ceramists had any inscription, and this is the oldest piece I ever saw with any inscription. General-

ly speaking, works of the second To-shiro are very much like ^{those of} his predecessor, but lack something of the strength of the latter. The shape of this piece is called "katatsuki" (shouldered).

The wheel-made tea-jar shown in Fig. 23 is a specimen of To-jiro's (third from To-shiro) works. It is made of a dark violet clay, coarse-grained but very hard. The glaze is black, but shows its yellowish or light brown underglaze through it. Both its mouth and inside are glazed. The itokiri is right-sided; the thickness is medium. It is heavy and weighs 40.5 momme (a little over 1/3 lb.) It is called "daruma" (*Dharma*) in shape.

The wheel-made tea-jar of Fig. 24 is another specimen of To-jiro's works, usually called "Kinkwazan (name of the furnace)-kigusuri" (yellow glaze). It is made of a greyish brown clay, hard and coarse-grained. The glaze is rusty red brown with dark cloudy spots. Both the mouth and inside are glazed. The itokiri is left-sided, coarse, and rather ugly. It is not very thick in its make-up, but weighs 30.3 momme (a little over 1/4 lb.), rather heavy for the size.

The wheel-made tea-jar of Fig. 25 is a work of To-zaburo (the fourth from To-shiro), usually called "hafugama" (gable ware), as its glazing ends in a zigzag line like a gable toward the bottom. It is made

of a clay of the regular earthenware color, slightly dark, coarse-grained but hard. The glaze is dull dark yellow, and covers even the mouth and inside. The itokiri is right-sided, coarse, and shallow. It is rather heavily built and looks rough. It weighs 54 momme(5/11 lb.) This shape is called "kuchihiro" (wide mouth).

The wheel-made tea-jar of Fig. 26 is a specimen of what is called the Sobokwaiyaki(see ante), made of a greyish brown clay, rather sandy and not very hard. The glaze is dull sooty black, and does not extend to the inside. The itokiri is right-sided, coarse, and shallow. The weight is about medium, and weighs 43 momme(a little over 1/3 lb.) This shape is called "yekago"(a fisherman's bait-basket).

The wheel-made cup of Fig. 27 is made of a soft coarse clay of the regular earthenware color, and is about four hundred years or more old. The glaze is greyish light yellow, probably a water-glaze, very slightly laid. It is somewhat translucent about the middle, but rather lustreless around the top. It is light in weight, and measures only 15.5(a little over 1/8 lb.) The itokiri is round, very fine and shallow, ^{much so} so_^that it is hardly visible.

(or Atojidai)

The jar of Fig. 28 is a specimen of the Nochino-Shunkei(later Shunkei). It is made of a greyish clay,

and thinly covered with an opaque chestnut brown glaze. The mouth is glazed but the inside is bare. The ito-kiri is round, fine and shallow. It is not very heavy, either in thickness or in weight. It weighs 32 momme (a little over 1/4 lb.) As a whole, it is not a very beautiful piece. The shape is "katatsuki" (shouldered).

The manufacture of ^{the} earthenware in the province of Bizen dates back to a very early period in the history of the ceramic industry, as it is already mentioned in the Jogwan-shiki (book of ceremonies compiled in 869 A. D.) It was made of a red clay, but while baking the outsides turned bluish grey like any other ceramics of that early period, on account of the smoke, while the inner part turned dark violet. Some of this ware is covered with the natural glaze. It was not until about six hundred years ago that the water-glazed reddish ware, now called the Imbe, was first made. Then, about four hundred years ago, the industry made some progress there, and the ware we now call the Bizenyaki was being made. But still it was a very simple primitive affair, with no colored glazing on it. Of course, in some specimens we notice the water-glaze turned out in reddish or yellowish color. But it has more of the appearance of the natural glaze, and is not exactly what we might call a colored glaze. Among more modern works, some have only a

polished surface without any glazing. They are very compact in texture, and very lustrous on the polished surface. Besides the utensils, some of them are in the shape of statues, birds, and animals.

The hand-made bowl of Fig. 29 is made of a dark violet clay, very hard in quality. The coating is of a dull yellowish glaze with a black tint, and applied in rather medium thickness. It is heavily built and weighs 96 momme ($4\frac{4}{5}$ lb.) It looks about five hundred years old. According to the short history given on the box, this piece was found by a fisherman on the Nishimigawa beach of Sado, on a very stormy day. Evidently it had been tossed up by the waves from the sea. One Kodama Moyomon of Sawanemura bought it from the fisher. For more than two hundred years, it ^{had been} ~~was~~ treasured in the family ^{of} Ojoda ⁿ Senan of Kwarada, from his grandfather's time, until it was brought to Yedo by Yo-zan Guabo in July of the sixth year of Tempo (1835).

The hand-made water-bowl of Fig. 30 is a specimen of what is called the Imbe, and is about five hundred years old. It is made of a chestnut brown clay, very coarse and hard. Its thin vitreous glazing looks somewhat like a water-glaze and somewhat like the natural glaze. Not only the inside, but even the bottom is glazed. It is very heavy and weighs 263 momme ($2\frac{1}{5}$ lb.)

The water-bowl of Fig. 31 is a specimen of the Imbeya-ki, about two hundred years old. Its shape is that of an ancient "tsubo" and later called "ryuza". It is made of a black violet clay, hard and fairly fine-grained. Its lustrous glaze is about of the same color as the clay, but it has some yellowish and red-dish spots on it. It is heavy in weight and measures 410 momme (3 $\frac{2}{5}$ lb.)

The water-bowl of Fig. 32. is a specimen of the Bizenyaki, about three hundred years old. It is called "Kayatsubo(a nut bowl), and was originally intended for nuts. It is made of a chestnut brown clay, rather coarse-grained but hard. The glazing is a little less lustrous than that of an Imbe^{but},_^ is of the same color as the clay, mottled with chestnut brown and yellowish spots. This piece is heavy and weighs 480 momme (4 lb.).

Ninagawa Noritane.

January of the 10th year of Meiji(1877).

Kwanko-Zusetsu

Illustrated Notes on the Antiques

Pottery

Vol.III

By Ninegawa Noritane

May of the tenth year of Meiji

1877.

Though the glazed earthenwares called "sei-ji" were first made in the early Heian period (794), yet the supply was so scanty at that time that they were only used on such rare occasions as the "hagatame" ceremony, and naturally were entirely out of reach of the common people. Compared with pottery, the lacquer-ware was much more in advance, and it seems they were being used as daily utensils among the middle and upper classes about the period of Kwanji (1087-1093). Of course, some ceramics were in use among the lowest class, but they were unglazed affairs of a very low grade. Not very far from this period, however, some glazed bowls or jars were being made in Bizen, Iga, Shigaraki, and Tanba, which sometimes found their way even ^{to} among the lower classes. Then, when the priest Kohben popularized the tea-ceremony, some Sung-made jars (glazed), originally made for drugs, were much in vogue as tea-jars. After To'shiro's time, several kinds of glazed wares were being made, but their manufacture was limited to some tea utensils, very rarely jars, or water-jars; and still very few daily utensils were being turned out. Ashikaga Yoshimitsu, most conspicuous ^{patron} of tea-ceremony, especially ^{of} the style as taught by Shuko, made the already fashionable tea-making all the more prevalent by his enthusiasm. So did Nobunaga and Hideyoshi. The latter patronized the tea-ceremony of the

famous Rikyu so very much that a "tea" was arranged even for discussing military matters. Remunerations and prizes to his meritorious soldiers were usually in the form of some tea utensils, instead of more expensive gold and silver. These prizes not only saved a great deal to the treasury of this great general, but went a long way in making people learn to appreciate the value of antique wares. Under these circumstances, the manufacture of pottery was exclusively in the line of tea-utensils, but those for daily use received but little impetus from the ^{fashion} ~~fad~~, and the lacquer-wares were filling this popular demand. It was not until after Hideyoshi's Korean expedition that the pottery found itself popularly used among the classes. Hideyoshi had brought back a number of Korean potters, whom he distributed in the several provinces of Hizen, Higo, Satsuma, Chikuzen, and Nagato. Since that time, pottery has become more and more popular, until it superceded the lacquers among the common people, and the latter held their positions only in the middle and higher classes.

Sung is the name of a Chinese dynasty which came to power seven hundred and ninety-seven years ago.

(963 A. D.)

On the Glazed Earthenwares.

Ashikaga Yoshimasa(Jishoin), who built the famous villa of Higashiyama(Kioto), was a great collector of great paintings and excellent bric-a-bracs, old and new. It was the daily task of his connoisseurs Noami and Soami to judge, give names to, and take charge of them, not to speak of their incessant exploitations for anything worth while to be added to their ^{master's} collection. Neither time nor expense was spared to enrich his collection. Then, Nobunaga and Hideyoshi were no less enthusiastic than their Ashikaga predecessor in patronizing the tea-ceremony and collecting any Chef-d'oeuvre^r, with the help of Rikyu and Sokyu, their tea-masters. The so-called "meibutsu"(famous wares) mentioned in the Kokon-Heibutsu-ruishu(Book of Famous Things, Old and New) collected by these three dignitaries are called meibutsu (~~famous~~) and refer to the things that belonged to the collections of these three dignitary collectors.

Later on, another great patron of art and tea-ceremony was found in the person of the famous Kobori Yen-Shu². It was he who called the attention of the enthusiasts to the fact that there were many an excellent piece among the so-called Atogama(later bake) and Kuniyaki-wares, some even better than the Koseto(old Seto) or Karamono(Chinese-material wares). He picked out himself several exquisite pieces of the Atogama and Kuniyaki, and ^{giving them} gave some special names ~~to~~ ^{he} them, and thus immortalized them. These are called Chuko-

Meibutsu (medium old famous works). From his time on, those treasures that used to be called "meibutsu" are called the Daimyo-mono (Feudal-Lord wares).

The clay and glaze of the Atogama and Kuniyaki are not all the same, as they were made in several places and naturally with different materials. Their itokiri (bottom designs), are either jun (normal), gyaku (reverse), or maru (round). As a rule, they are not very beautifully made, especially, the Iga, Shigaraki, and Karatsu wares. But the Takatori, Zensho, and Tanba wares are fairly good, though, of course, different from the Seto.

Ashikaga Yoshimasa, the Shogun during the reign of Emperor Gohanazono and Gotsuchimikado (1444-1473), was known by several other names, such as Kisan, Dominsai, Higashiyama-dono (as he was living in Higashiyama, in the ~~Tokugudo~~^g within the grounds of Jishoji), Dotei, ^{and} ~~or~~ Dokei. He died in the second year of Yentoku (1490), at the age of fifty-six. (By ^{the} Chajin-Keifu---Pedigree of Tea-masters).

He built the Ginkaku (silver house) and ~~Tokugudo~~^{teg} within the grounds of Jishoji, better known by the name of Ginkakuji. He also built there a little tea-house, where he used to invite the tea-master Shuko and several feudal lords to

tea and to show ^{ed them} his invaluable collection. These gatherings were called Sukiyano-Kwai (gatherings of connoisseurs). It was in his time and under his patronage that the tea-ceremony was brought into perfection. (By ^{the} Chad^o-dent^o--Developments of Tea-ceremony).

According to ^{the} Yamashiro-Meishoshi (Topography of Famous Places of Yamashiro), this tea-house in the Ginkakuji temple is the first one of the kind. The room is ^{only} nine feet square. The silver-house is to the south of the tea-house, and is two-storied. The first floor is called Shinku-den (Free-of-Care-Hall) and the upper floor is called Ko-on-kaku (Music-of-the-Lake Hall). There are two images in the building, one of Kwannon and the other of Yoshimasa himself.

He was such an enthusiast of tea-ceremony, especially the style established by Shuko, that he condescended not infrequently to visit the tea-house of Shuko, called Shuko-an, which this famous tea-master had built at Rokujo, near Horikawa, at the instance of his patron.

Shuko, the favorite tea-master of Yoshimasa, was a son of one Mokuichi Kengyo (Murata) of Nara. He joined the order at the early age of eleven, but he quit it at twenty. At the age of thirty, he went to Daitokuji, of Murasakino, and took up the cloth once more, which he had cast off ^{before}. But while he was engaged in zazen (sitt-

ings for religious meditation), he was frequently annoyed to find himself a victim of somnolence. One day he told a doctor of his trouble and asked his advice. Whereupon, he was told that tea was a very healthful stimulant and an admirable cure for drowsiness. He followed the advice and took very much to tea. In the meantime, he was establishing some fundamental rules of tea-ceremony. Thus, he is credited with the honor of being the originator of Japanese tea-ceremony. He died in May of the second year of Bunki(1502), at the age of eighty.

Shin Noami(Shun-o-sai), Geiami(Gakuso), Shin Soami(Kangaku Sho-unsai) were connoisseurs to Yoshimasa and keepers of his art collection, besides attending to the tea-ceremony. Shin-So, otherwise known^{as} So-ami, is the author of Kundaikwan Sayuki, a very useful reference book of art. He was the son of Geiami and grandson of Noami.

Nobunaga(Oda) died in June of the tenth year of Tensho(1582), forty-nine years of age, and was buried in Daitokuji, Murasakino.

Hideyoshi(Toyotomi), otherwise known as Taiko, is a very notable character in Japanese history. Born ~~the~~^a son of a wretched farmer, he gradually raised himself to the premiership of the country. He was also a great general, and built the famous castle of Osaka, the strongest fortress of his days.

In his life-time, he twice undertook to chastise Korea. His first expedition was sent in the first year of Bunroku(1592) and his second one in the second year of Keicho(1597). He was an ardent collector of arts and a great patron of tea-ceremony, Soyeki Sen acting as his tea-master and connoisseur. The beautiful Shurakujo Palace, a pride of the time, ~~was~~ built by him. ~~It was~~ By his influence, ^{he} ~~that~~ people learned to appreciate the arts, and various industries were brought into a very prosperous condition. (By ^{he} Chajin-Keifu).

As everybody else in his days, Rikyu had several other names, such as Yoshiro, Hosensai and Fushinsai. This second great master in the history of tea-ceremony was first a pupil of Dochin, then of Sho-o. He set all the rules concerning the size and shape of various tea utensils, which are called the Rikyu-gata(Rikyu style). As the tea-master of the all-important general and premier-Taiko, his influence in the "tea-^{community}~~ceremony~~" of the time was peerless. Feudal lords and officials of various ranks and stations vyingly ^{enlisted} ~~enrolled~~ themselves as his pupils. He died in February of the nineteenth year of Tensho(1591), at the age of seventy-four. In Zen-doctrine, to which the tea-ceremony owes a great deal for its fundamental principles, purity and simplicity, he was a pupil of priest Kokei, an intimate friend of his.

Sokyu, otherwise called Koyusai or Tenshin, ~~was~~

was the founder of the Daitsu-an of Honbu. Priest Ko-getsu of Daitokuji was his son. He died in the nineteenth year of Tensho(1591). He studied Zen doctrines under Shun^{oku}-Kokushi.

Kobori Yenshu, of the Fujiwara clan, was called Sakus^uake while a boy. Masakazu, Koho-an, Tengen-an, Daiyu Soho, were his other names. He was a famous tea-master and the greatest connoisseur of his time. He gave some artistic names to various tea utensils, and immortalized them. He died in February of the fourth year of Shoho(1647), at the age of sixty-nine. He studied Zen under Shun-oku, and later under Taku-an and Ko-getsu. In tea-ceremony, he was a pupil of Ko-shoku, from whom he got the one hundred rules of the ceremony.

Atogama is the name for wares made in Seto after Tozaburo.

Kuniyaki, as was used about this time, implied all the pottery made in any places except Seto. Some better grades of them, such as the Shidoro (Yenshu), Zensho(Ohmi), Asahi(Uji of Yamashiro), Akahada(of Yamato), ^{Agano}~~Deno~~(of Bungo), and Takatori(of Chikuzen), were called "erami"(selected).

^{the} Igayaki is very similar in its make-up and quality to ^{the} Shigarakiyaki, which was made in a place a little over three miles distant. Some few are wheel-made, yet most of them are hand-moulded. The clay is white and coarse, though finer

than that of the Shigaraki. It is a little pebbly. The old Iga, some of which are coated with the natural glaze, seem to be more than one thousand years old, like the Imbe. But the so-called Igano-yamazara, which were unearthed from hills, look even older. It was not until about two hundred years later that the use of the vitreous glazes was first introduced, ^{the wares having been} ~~probably~~ baked in the (getakoshi) style. Another two hundred years had gone by before they began to make some flower-vases and water-jars ^{there}. These were made in the same color and quality, as the older ones, ^{and} coated with ^a the vitreous glaze. These are now called the Ko-Iga (old Iga). Most of them are hand-made. It seems the wheel was sometimes brought into use, but the wares were always given some hand touches, very much like the so-called Sho-o Shigaraki. According to ^茶 Chado-sentei (book of tea-ceremony), some Igayaki were made by Shinjiro. The oldest specimens both of the Iga and Shigaraki are invariably ~~some~~ flower-vases or water-jars, and it was not until the time of Rikyu that some tea-jars were ~~being~~ made. These tea-jars are glazed either in black or in glucose color, much like the Seto ware. They are of ~~a~~ much finer-grained clay than the Shigaraki, and so their glazing has more lustre than the latter. However, the Iga clay is not the same as that of the Seto in color and quality, but is a little coarser. Some Iga of the better grade are made of ^茶 sifted clay. It was from about the time of Yenshu (Kobori) that the Iga and Imbe manufacturers began to make some tea-bowls. The so-called

Todo-Iga were probably made to the order and taste of the lord Todo, when the province was made his manor. Those that were made to the order of So-ze, brother of Yenshu, are called the So-ze Iga.

The Igayaki was made at Marubashira, Ayanogori, Iga, on the north-western frontier of the province, very near Ohmi.

Getaokoshi. When a jar has been newly prepared, it ~~was~~^{is} not hard enough to be very conveniently handled, and so the potters of this period used to press in two small pieces of wood to the bottom of the soft ware to enable them to handle it without any harm. Now, when the jar was baked, these two pieces of wood left two parallel marks on the bottom, just like the geta(wooden-clogs)-marks. Hence the name getaokoshi(scraped up with wooden-clogs). Later on, small strips of baked clay were substituted for the wood.

Shinjiro is the name of a potter who lived in Iga about the time of Rikyu.

The water-jar shown in Fig.1 is said to be a ^(old) Ko-Iga, and looks to be more than five hundred years old. It is a hand-made piece and has some spatula marks on the front. The clay is hard and coarse, being somewhat pebbly, and has the regular earthen-ware color of a light shade. Its

lustrous and ~~transparent~~^{lucent} coating is of a yellowish vitreous glaze with some bluish and brownish streaks of water glazes. Some pebbles contained in the clay have been melted while baking, and left so many translucent spots. The inside is not glazed at all. It is a very "classic" looking piece. It is very heavy for the size, and weighs seven hundred and twenty-five momme (5 5/6 lbs.).

Fig. 2 shows the bottom of the same piece.

The wheel-made tea-jar of Fig. 3 seems to have been made about the time of Rikyu. The dark yellow clay, of which it is made, is very fine-grained and hard. Its lustrous and translucent glazing is of a glucose color with some yellow streaks, and covers the inside also. It is rather heavy and weighs 33.5 momme (a little less than 1/3 lb.) The shape of this jar is called "nejinuki".

It must have been more than fourteen hundred years ago that the earliest unglazed Shigaraki were being made. Then, about three hundred years later, we find some wheel-made pieces, some of which are covered with the natural glaze and look as if they were artificially glazed. These early specimens are made of a white clay, gravelly and very hard, as hard as stone, and are very heavy in weight. This clay is coarser than that of the Iga and usually inferior in quality, too. Shortly after this, they learned to use the vitreous glaze there, just about

the same time as the Imbe potters did. But on account of the coarseness of the clay, the glaze has not very much lustre. Their specimens are of either getaokoshi (see note under Iga-yaki) or sunaokoshi (see below), and of Sakagusuri (glazed upside down). It was some three hundred years more before they made some vases and jars, either hand-made or partially hand-made, but all with getaokoshi. They are coated with a vitreous glaze, and are usually called the Sho-o Shigaraki. According to ^{the} Chado-sentei, all the older specimens of ^{the} Shigaraki are either flower-vases or water-jars and none of the Shigaraki tea-jars are older than the time of Rikyu. Those made by Shinjiro, which are marked with the letter Shin (新) looking like (シ), are the best. Tea-jars of this period, either black or of glucose color, are very much like a Seto, though made of a clay ^{it} with a different color. They lack the lustre of the Iga, but are very hard in quality. They feel like a rough surface of a hard rock. For wares of the better grade, the clay was sifted. Some jars in a dark-green glaze made about the time of Rikyu look like a Korean piece, but later products are mostly of an inferior quality, though they were very popular. It was from about the Horeki period (1751-1763) that wares variegated with a cinnabar glaze were ~~now~~ being made after the Chinese style. Of course, they make some unglazed wares even now.

Shigaraki is on the southern frontier of Oh^{mi}, in Kohga district.

Sakagusuri is the glaze running down from the

bottom of the ware, as it was baked upside down in the furnace, like the kuchihagade^e(bare-mouthed) of Seto.

Sunaokoshi is a piece, in the handling of which while still soft some sands were used to prevent it from sticking and also to keep it in ^{in the furnace.} position. It literally means "propped up with sands".

Sho-o Shigaraki is a Shigaraki that was made to the order and taste of Sho-o, the famous tea-master. He was a descendant of Takeda Nobumitsu, and son of Nobuhisa, and lived in Sakai, of Izumi. He called himself by the several names of Takeda Inabanokami, Ikkansai, and sometimes Daikokuan, as he lived next door to the temple of Yebisu, of Shijo, Kyoto. In tea-ceremony, he was a pupil of Sochin and Sogo of Gojo, Kyoto, both famous tea-masters of the time. He died in October of the first year of Yeiroku(1558) at the age of fifty-three, and was buried in Nanso-ji Temple of Sakai.

The wheel-made jar shown in Fig. 4 is about five hundred years old. It is made of a clay of the regular earthenware color, very hard. It contains some pebbles, which were melted by the heat into a vitreous matter. It feels very rough, like a broken edge of a hard rock. The brownish glaze with dark-green running down from the top is a natural glaze, which came out from the clay itself. It is a very coarse looking piece and is a little cracked

on one side. The bottom has the getaokoshi, and is very beautiful. It is very heavy and weighs six hundred and forty-five momme(5 1/3 lbs.)

Fig. 5 shows the bottom of the same piece. The getaokoshi is not very deep.

The wheel-jar of Fig. 6 is about three hundred years old. It is made of a light yellow clay with a slight suggestion of grey. The glazing is of chestnut brown with very fine black spots, with the so-called pear-skin effect. ^{There is} ~~it has~~ a pale green spot around the neck. The glaze ^{on} ~~of~~ the inside is of chestnut color of little transparency.

This piece is made of a finely sifted clay and is very hard. The shape is absolutely Japanese, and is called ryucha. It has a few pebbles around its neck, which were melted into little glittering spots. Along the bulging middle, it has the yamamichi(Mountain paths)-designs. This beautiful make-up is sometimes found in much older wares. It is heavy and weighs 40.2 momme(a trifle over 1/3 lb.)

The wheel-made tea-bowl of Fig. 7 is about two hundred and thirty years old. Both its clay and glaze are of the earthenware color, but the latter has some reddish and whitish spots. The former is fine-grained and very hard. This elegant shape, one of the favorite shapes of Kobori Yenshu, is called

kirikata. The bottom is only slightly glazed. It is a heavy piece and weighs 67 momme(a little over 1/2 lb.)

The hand-moulded jar of Fig. 8 was made about sixty years ago. It is made of a clay of the earthenware color and of a very hard quality. The glaze is mostly of chestnut color, but it has some red, green and black spots. The red, which is very heavily laid, is the cinnabar glaze of Chinese style, only of poor quality. The inside is also coated with an opaque glaze. It is heavy and weighs 51 momme(a little over 5/12 lb.) The shape of this piece is called "mikoto". It is marked Tokuzan (特山) on the bottom, and was made by a priest of that name, who was an enthusiast of tea-ceremony and an admirer of the Shigaraki ware. He lived in Daikwanouji temple, of Komagome, Tokyo, and died in the eighth year of Tempo(1837).

According to book records, the unglazed Tanbayaki date back to about fourteen hundred years ago. Of course, they were only hand-moulded jars, made of a reddish clay, very much like that of the Imbeyaki. Like all other primitive wares, they were baked in a smouldering fire, and so they are dark blue on the outside, in spite of the reddish color of the clay, showing the effect of the smoke. It was not until about three hundred years after this that some wheel-made and well-baked works were being turned out. They ^{are} ~~were~~ hard, heavy, and coarse, and covered with the natural glaze.

Some three hundred years more, and they were making some jars,

possibly intended for keeping some seeds in. These jars ~~were~~ ^{are} made of a dark brown clay, ^{and} covered with a lustrous water-glaze. They ~~had~~ ^{have} the getaokoshi or sometimes sunaokoshi marked on the bottom. They are now called Ko-Tanba (old Tanba), though they ought rather to be called "Chuko-Tanba (middle-old Tanba), as the ~~real~~ Ko-Tanba were made in the days of Taiko-Hideyoshi according to the Chado-Sentei. These jars were called Ko-Tanba simply because they were the oldest Tanba in the line of tea-jars. Anyway, the Tanba of this period is made of a violet clay, very finely sifted, and coated with either a lustrous black or dark brown glaze, much like that of a Seto. The ware itself is very hard, but the glaze has more of the hard looking appearance. The name of the first maker was Kichizo. Naosaku, a very famous potter of the early Tenpo period (1830-1843), used to make some very black wares. Tea-jars of the present period are usually glazed in white, brown or grey, though some are not glazed at all.

The Tanbayaki was being made at Onohara about the period of Kwan'ei (1624-1643), but the furnaces were moved to Tachikuxi about Kwanbun (1668-1672). Both these places are on the south-western frontier of the province Tanba.

Besides this, there are made Tatemakurayaki ware and Kubotoyaki in Tanba. The latter was being made at Kuchiki about Kwan'ei period (1624-1643), but was discontinued sometime later.

The tea-jar of Fig. 9 is about two hundred years old. This wheel-made piece is made of a violet clay

and is coated in a medium thickness with a lustrous translucent glaze of glucose color, with a tint of chestnut brown and dark green. The inside is not glazed at all. The quality is very hard and the texture is not very fine. It weighs 33.5 momme(a little over 1/4 lb.) The shape of this jar is what is called "kubinaga"mimitsuki"(long-necked and eared.)

Fig 10 shows a wheel-made tea-jar, about one hundred years old. It is made of a hard and fine-grained clay of chestnut brown, ~~---some dark and light blue spots of streaming glazes.~~ The coating is of a dark brown glaze ending in black near the bottom, with a pale blue streak. Though not transparent, ^{lucent} it is lustrous and rather heavily laid. The inside is bare. It is heavy for the size, and weighs 38.5 momme(a little less than 1/3 lb.) The shape is what we call "hirokuchi mimitsuki" wide-mouthed and eared.

In Karatsu, some unglazed wares, some of which ^{are as well} were baked ~~so well~~ that they ^{are} ~~were~~ covered with the natural glaze, were being made from more than one thousand years ago. The potter's wheel was in use at that time. About two hundred years later, we find some water-glazed pieces made of a dark blue clay. It was not very long after this that some Korean artisans came there, and made those we call Oku-korai. The Chado-sentei interprets the word "oku" as meaning "way in(Korea)",

but I think "oku" should be understood in its figurative sense meaning "way off in time". Then Oku-Korai meaning old Korai or Korean, ~~and~~ referring to the time when Korai was not yet included in Chosen, with the other two divisions, Shinra and Kudara; which coercion took place just four hundred years ago. Anyway, the Oku-korai is very much like a Korean ware, except ^{that} there is a slight difference in clay and glaze. It was from this time that the native potters of Karatsu learned to make some Korean style ^{wares,} mostly in the form of big bowls, which were called "kome-hakari" (rice measure), as they were so intended. Both the clay and the glaze are of a brownish grey, though the latter sometimes ^{have} ~~had~~ a bluish tint and ^{is} ~~was~~ unusually lustrous. Even the bottoms are glazed. They are not very hard in quality and rather medium in weight. As both the Oku-korai and the Kome-hakari were baked piled ^{up} one over another (called kasane-yaki), they have three eye-shaped marks in the inside, where they were in contact with the next one. Those having only small eyes are called "Kome" (small eyed), and those without any eye marks are called Ko-Karatsu (old Karatsu). Some of them having very simple designs painted on them either in black or in dark brown, are called Ye-Garatsu (painted Karatsu). Some Ko-Garatsu are kuchihage (bare mouthed) or sakagusuri (glazed upside down). In course of time, those Karatsu potters also made some progress in their

industry and were able to produce something much like a Seto ware. According to ^{he}Chado-sentei, such works were called Seto-Garatsu. The so-called Horidashi(dug-out)-Karatsu includes some very old pieces and some fairly new ones. Some of the older ones(unglazed) seem to be more than a thousand years old. These dug-out specimens are made of a white clay, hard and fine-grained, and are coated with a greenish grey glaze. The so-called Karatsu was made about the time of Kobori Yenshu. No tea-jars are found among the Ko-Garatsu(old Karatsu), as they were making only bowls in the Ko-Garatsu period. Some pieces are called "Chosen Karatsu"(Korean Karatsu), but this name includes two different kinds. One is a real Korean ware having a resemblance to the Karatsu, while the other is a Karatsu resembling the Korean. The former is hard and heavy, but the latter is rather light in weight and not very solid in texture. This latter sort seems to have been made about the time of Hideyoshi's Korean conquest, by the Korean workmen ^{he}brought over with him. Its glazing is a lustrous chestnut brown with some streaks and is a little different from that of the earlier ware.

The Kenjo-Karatsu(presentation Karatsu) are of a little later period. They are made of a hard and fine-grained clay of chestnut brown and are coated with a leaden-grey glaze. They look something like the Mitsutsutade of Yashiro, but lack the exquisiteness of the latter.

Karatsu is in Matsu-ura district of Hizen.

The Oku-Korai was made some one hundred years previous to the time of the first Toshiro.

The Horidashi-Karatsu were unearthed about Bunkwa period(1804-1817).

The Kenjo-Karatsu are those that were presented by the feudal lord of Karatsu to the Shogunate, *as they were thought of a specially fine quality.*

The wheel-made jar called "furidashi"(a shaker) shown in Fig. 11 is about seven hundred years old. *It* is made of a bluish dark clay, hard and fine-grained. The glaze is a dull leaden-gray except on top, where it is black. It is probably a water-glaze ~~and is~~ rather lightly laid, and looks exactly like that of the so-called Horidashi Karatsu(dug-out). In quality this piece is very similar to the Seiji piece shown in Fig. 12 of Vol. II.

After all, it must have been made ^{by} ~~in~~ the Nara period method and glazed in the Korean style. It resembles very much the old Korean. It weighs 28 momme(a little less than 1/4 lb).

This piece was made for a spice-shaker, but afterward used for a powdered-tea shaker.

The wheel-made bowl of Fig. 12 is a specimen of ^(old) Ko-Karatsu about six hundred years old. It is made of a clay of the earthenware color of a brownish shade, and is thinly coated with a leaden-grey glaze(evidently a water-glaze), rather dull and opaque. It is

rather coarse and sandy in texture, and medium both in hardness and weight. It measures 105 momme(a little over 5/6 lb.) The quality of the clay and glazing is much like a Korean piece.

The wheel-made shaker of Fig. 13 is about five-hundred years old, and is made of a greyish white clay. Its ~~opaque~~ ^{of a} glazing is leaden grey and of medium lustre and thickness. It is hard and fine-grained and is a little different from the average ones. Very probably it is made of a native clay and Korean glaze. It weighs 30 momme(1/4 lb.)

The wheel-made Katakuchi (side mouthed) bowl of Fig. 14 is also about five hundred years old. It is made of a chestnut brown clay and is coated with an opaque and fairly lustrous glaze of leaden-grey color of medium thickness. But the design is in black. Its quality is hard, but its texture is not very smooth. It weighs 245 momme(about 2 lbs.), and is rather heavy for the size. Its mouth is bare of glazing. ~~and is very old.~~ ^{This very antique piece} It resembles a Korean work.

I had an idea that the first Shidoroyaki was made about one thousand years ago, but recently a ruined old furnace was excavated at Shidoro, the make-up of which and the fragments of pottery it contained, show that ~~they~~ ^{it} ~~are~~ ^{is} much of an earlier date. The pottery has a resemblance to the so-called Gyoki-jars, and is about the same as the old Iga or Shigaraki, except that the clay is a

little pinkish. The so-called Ko-Shidoro, (old Shidoro), is usually in a dark brown glaze and is very old. It was from the time of Kobori Yenshu, that some tea-jars were being made there. These jars are made of a brown clay, and are coated with either a yellowish or sometimes reddish brown glaze. They must have been baked in a way peculiar to the place from ancient times. Anyway, they have characteristics of their own, and do not seem to have been baked in the Seto style. They are coated with water-glazes of yellow and black of various shades. The baking shield used in Shidoro was a little different from that of other places. It was just like a pail with small holes on the side and was used with its open side down, while those in other places were holeless and were put in the furnace with their open ends upward, covered with open ^{work} lids. Those that were made in the days of Yenshu do not have any marks on them, but those made about fifty years after are stamped Shi-do-ro(志道).

Shidoro is in the province of Yenshu, about five or six miles up along the river from Kanaya.

The wheel-made tea-jar of Fig. 15 is about two hundred years old, ^{It} and is made of a brown clay, though it has a reddish tint on the outside. The under-glaze is opaque and rusty black, but the over-glaze is pale green and translucent, lightly laid. Its inside is not glazed at all. The quality is about medium, but the texture is not very smooth, though compact. The weight is also medium and is 43.3 monne(a little over 1/4 lb.) It is like a

fisherman's bait-basket in shape, quite usual in Japanese wares. Around the neck, it has two chrysanthemum patterns and three crosses, each arm of which is a diamond.

The wheel-made jar of Fig. 16 is about one hundred and fifty years old and is made of a yellowish brown clay. The glazing is opaque and brown with the so-called pear-skin spots, except around the shoulder, where it is very black and translucent. The inside is not glazed at all. It is compact in texture, but rather medium in hardness and weight. It weighs 29 momme (about 1/4 lb.) It is marked Shi-do-ro.

It is not known when the Zensho-yaki was first made. But in the province of Ohmi, some sort of unglazed pottery was being made as early as nineteen hundred years ago, in the neighborhood of Kagamiyama; and then, on account of the ^{better} facilities of getting the clay, at Shigaraki. Zensho is situated on the highway from the west and so perhaps the ceramic industry might have been going on there about the same time. Anyway, the industry must have been in a prosperous condition ^{at the time} when Kobori Yenshu had some tea-jars made there. ^{about} The Chado-sentei says the Zensho-yaki were being made in the days of Kobori Yenshu, who had many tea-jars made there to his order; but earlier than the time of Sotan(宗). They are rare now..... These tea-jars are made of a greyish white clay and glazed in brown like ^{like} Shunkeiware of Seto, or a Takotori. But in their general appearance, they are more like a Kyotoyaki. They

are fine-grained, but rather light in weight. After all, the Zensho-yaki ^{have} ~~had~~ certain characteristics of their own, but their manufacture was discontinued in ^{about} ~~a~~ generation. The Setayaki, which was made at Seta, very near Zensho, may be a continuation of the Zensho-yaki. It is only of a recent date that the industry was resumed in Zensho.

Zensho is in Shiga district of Ohmi, a little less than twenty miles from Shigaraki along the hills, and some fifteen miles from Kagamiyama. The distance between the two latter places is about thirteen miles.

The wheel-made tea-jar of Fig. 17 was perhaps made to the order and taste of Yenshu. It is made of a greyish-white clay and slightly coated with a lustrous opaque glaze of light chestnut color. The inside is also glazed. It is fine-grained, but not very hard or heavy. It weighs 32 momme (a trifle over 1/4 lb.)

"Emperor Yuryaki", says the Nihon-Shoki, "ordered his ^{at Uchiura of Yamashiro} ~~pottery~~ in March of the seventeenth year of his reign (473 A.D.) to make some table-sets for his use ~~at Uchiura of Yamashiro~~ ^{factory}". Asahi-yaki is nothing but a continuation of the pottery there. The ancient products were, of course, unglazed wares. Later on, in the days of Yenshu, some tea-jars were made there to the order and taste of this great enthusiast. They ^{are} ~~were~~ made of a clay of the earthenware color coated with a lustreless water-glaze of the same color. Sometimes the glazing ^{is} ~~was~~ of bluish grey, running down in irregular streaks. The quality is soft and

and coarse-grained, like a Karatsu ware, and very light in weight. They are marked with a stamp reading "Asa-hi", written by Gonjuro Masatada, who lived about the periods Kwanyei and Kwanbun(1624-1674). The mark is sometimes enclosed in a round-cornered square, but in some specimens, only a plum-blossom mark is substituted for the stamp. The maker's name was Tasuke, who had quite an originality of his own, but he had no successor and so his art was discontinued after him. The characters "Asa-hi" on modern wares were written by Gonjuro Masayasu in the third year of Meiji(1870).

Asa-hi is in Tsuzuki district of Yamashiro, near Uji, to the west of Mount Asa-hi. Hence the name of the ware.

It is about thirteen miles to Zensho, and fifteen miles to Shigaraki, from Uji.

The wheel-made tea-bowl of Fig. 18 was made to the order and taste of Yenshu, after his style. It is made of a clay of the earthenware color, and is covered with a glaze of the same color, only slightly bluish. An over-glaze of brown runs down in an irregular shape, ending in white streaks. The bottom is also glazed. The quality is soft and fragile and not very fine-grained. It is light and weighs 90 momme

(3/4 lb.) It is marked "Asa-hi".

It is not known how early the Akahadayaki was first made, but it is quite probable that it was being made in a very early period like other Yamashiro pottery, some of which date back as early as twenty-five hundred years ago. Anyway, the manufacture in Akahada was, it seems, in a prosperous condition about the time of Yenshu. Specimens of that period are made of a clay of a dark earthenware color, with sandy texture like the Shigaraki. The glaze is either dark or black like that of a Seto. But as a whole, the wares ^{have} ~~had~~ a style of their own. Those that were made at Yenshu's time, are not stamped at all. Some specimens of brown glaze, are marked Aka-hada(赤分) graven with a spatula. The large characters in a gourd-shaped stamp which is found on some pieces are said to have been written by Sozui. The modern products have a little smaller stamp. Those that are stamped "Aka-hada-yama"(赤膚山) without any outline are said to have been made to the special order of Matsudaira Kainokami Gyozan, the then feudal lord of Koriyama, who was a tea-ceremony enthusiast and himself wrote the characters of the stamp.

Akahada is in Gojo, Soyenoshimo district of Yamoto. It is a desolate place in barren hills of red sandy clay. It is a little over three miles distant to Hajimura, where Nomino-Sukune

(about 20 B. C.) is said to have made some earthenware.

The wheel-made bowl shown in Fig. 19, is made of a light brown clay, not very fine-grained, though sifted. It is heavily covered with lustrous opaque glazes of white and dark. It is hard and heavy, and weighs 83 momme(a little over $2\frac{2}{3}$ lb.) It has a small stamp.

The origin of the Kosobeyaki is not known yet. It is recorded in ^{the} Nihonshoki that Emperor Yuryaku had had some table-sets made by the potters of Kusago, of Yamato, in the seventeenth year of his reign. Some ceramics might have been made in the province, previous to this time, but this is the first record, and it is not improbable, that the Kosobeyaki was started about the period above mentioned, as Kosobe is only fifteen miles from Kusago, in the same range of hills. In the days of Yenshu, some tea-jars were being made in Kosobe.

Kosobe is in Shimagami district of Settsu. There is only one family that make pottery now.

The jigger-made bowl of Fig. 20 is a specimen of ^{the} modern Kosobe. It is made of a light brown clay, a little whiter than that of the Akahada, and slightly covered with an opaque and lustreless glaze, like lime. The under-glaze is grey and crackled, but the design is in a transparent brown glaze. The quality is sandy, like Akahada, but hard. It

weighs 73 momme (about 5/8 lb.) It has a semblance to a Korean ware, but is not without ~~some~~ originalities in it.

℥ Takatoriyaki was an unglazed ware at first. The book record of a Chikuzen pottery dates back to about one thousand years ago, but the actual origin must have been a little earlier. On the occasion of Hideyoshi's (Taiko) Korean expedition, Kuroda Nagamasa, lord of Chikuzen, happened to find among his Korean captives, an excellent potter, while Kato Kiyomasa found another among his captives. They came, both of them, from the same village called Ide. The former was renamed Hachizo, and the latter Shinkuro. Both were brought over to Chikuzen, where they were told to start their factory at Takatori, in Kurate district. This is the origin of the Takatoriyaki. Not long after this, Shinkuro died, but Hachizo and his son Hachiroemon were sent by their lord Tadayuki, son of Nagamasa, to Fushimi of Yamashiro, to study the artistic designing of Kobori Yenshu, the then peerless tea-master. Another potter, Igarashi Jizaemon by name, formerly of the Terasawa clan of Karatsu, who was an expert of Shikoto ware and others was retained by Tadayuki. These three were making tea-bowls, tea-jars, water-jars, et cetera, at Takatori, and were perfect masters of the trade. The Somekawa, Yoko-oka and Akinoyo, all tea-jars especially named by Yenshu, are the most famous specimens of their works. In later years, their posterity moved the factory to several places; in the

nineteenth year of Keicho(1614), to the north of Shira-hata Mountain, of Aiyanonakamura, Honami district; in ⁽¹⁶⁶⁷⁾ Kwabun seventh^a to Tsuzumimura, Kamikura district; then to Rokutanma of Tajima, Sagara district, and Ogaya of Shimokeigo, Naka district; again in Hovei fifth(1708), to a hill-top called Higashi-Sarayama of Shikahara, Sagara district, where the two families were turning out incense-burners, incense-boxes, bowls, water-jars, and the like, all of fine workmanship. The best of them were made of a clay found in Mukosano, of Mikasa district. In the third year of Kyoho(1718), a factory was started at Nishisarayama of Shikahara, where various utensils for daily use were made. The materials came from Takamiya of Aiyo-Nakamura, Honami district.

The Chado-sentei says the Ko-Takatori(old Takatori) was made about the time of Taiko(latter part of the sixteenth century). The oldest specimens are made of a grey clay, but ~~the~~ others are of white and violet clays; ^{and} like the Karamon^o, they have the left-hand side itokiri.

The earliest ⁵ Takatori were being made in the Korean style and had no under-glaze. It was after the introduction of the Seto method by the Igarashi family that the under-glaze was used.

It seems the earliest works of Hachizo were made of the materials brought over from Korea; his genuine works look exactly like a Korean in clay and glaze, as well as in their general make-up.

The wheel-made water-jar of Fig. 21, is about one hundred years old. It is made of a greyish white clay, and is coated with a lustrous dark brown glaze of medium thickness and semi-translucency. The yellowish brown over-glaze is also lustrous, and semi-translucent, but is laid a little more heavily. It is hard and compact, but rather medium in weight, measuring 243 momme (a trifle over 2 lbs.)

The wheel-made pitcher of Fig. 22 is also about one hundred years old. It is made of a greyish white clay, hard and fine-grained, and is slightly covered with a glaze of the same color. The design, very much of the Kano style, especially of Tsunenobu's, is in black. It is of medium weight, and weighs 49 momme (about 2/5 lb.) It is marked "Yo of Taka-tori" on the bottom.

The earliest glazed Higoyaki were made about nine hundred years ago. They were made of a violet clay, rather coarse in texture and coated with a water-glaze, violet and ^{lucent} transparent.

In the second year of Keicho(1597), Kato Kiyomosa, lord of the province, brought over a Korean potter from Fusan, Sonkai by name, on the occasion of Hideyoshi's Korean expedition. This foreign retainer of the Kato family, was renamed

Uyeno Kizo, while his second and third sons, who came over with him, were renamed Chubei and Toshiro, respectively, and went into the Hosokawa family.

Generation after generation, their posterities were vassals of the two noble families, and engaged in making the Kohdayaki, until about ten years ago. Shuzo was the seventh successor of Chubei, and Yahachiro was the seventh successor in the Toshiro family. Tarosuke was the first son of Toshiro, while Gantaro was the sixth successor to the former.

According to the Chado-sentei, the tea-jars of Yashiroyaki(Hizen) made by Kichibei are of a later period than Taiko.

Higoyaki was made at^t Kohda, in Yashiro district of Hizen.

The wheel-made tea-jar of Fig. 23 looks to be about two hundred years old. It is made of a greyish clay, fine-grained, but rather soft. Its coating is of a lustreless opaque glaze of coffee color. It is light in weight and measures 18 momme(less than 1/6 lb.) It seems to be a specimen of Kizo's works, made of imported materials.

The tea-bowl of Fig. 24 is only a little over twenty years old and, of course, was made with a wheel. Its finely-sifted clay is of light chestnut color while its thin coating is

of a lustrous glaze of geyish yellow. The design was engraved on the piece, filled with the white clay and then polished flat. It is rather medium in hardness and weight and measures 41 momme (slightly over 1/3 lb.) It is one of the tea-bowls used in the family shrine of Hosokawa, and so, it has the mon(crest) of the clan.

The first glazed ware of Satsuma was made about eight hundred years ago. It was made of a light brown clay and coated with a water-glaze of the same color. Its quality is hard and coarse. The Chado-sentei says the Ko-Satsuma are those that were made about the time of Rikyu, to the order and taste of Yenshu, in the shape of gourds. They are marked Hoju(南) on the bottom, and hence called Hoju. It also says the so-called Higo-Satsuma were made in Higo, instead of in Satsuma. But, according to Mr. Zohroku's opinion, the Ko-Satsuma were made by the Korean potters, more than one hundred in number, and brought over by Shimazu Yoshihiro, on his return from Hideyoshi's Korean expedition. These potters had brought some clays and glazes with them, and so their products were absolutely of the Korean style. As a rule, they are made of a chestnut brown clay, and heavily coated with a lustrous greenish black glaze. Some are made of a light brown clay and thickly covered with a dull brown glaze, or with a yellowish grey glaze with some

line-designs engraved on them, filled with a white-glaze. This kind is called "Mishimade". Then, some are glazed in lustrous white, while others have greenish black line-designs painted on the white ground, made after the style of the Sohkoroku. It was not until about Bunkwa(1804-1817) that wares having colored paintings were first made.

Satsumayaki was first made at Chosa, in Ora district of Ohsumi, but later, the factory was moved to Ichiku, in Hiki district of Satsuma, and then to Noshirogawa Ijuin of the same district.

The wheel-made jar shown in Fig. 25 is about two hundred and seventy years old. It is fine-grained and hard, and made of a copper-color clay, heavily coated with a lustrous and somewhat translucent black glaze. The under-glaze is dark yellow. It is very heavy and weighs 3580 momme(a little less than 30 lbs.) The inside is not glazed at all. The bottom is round, and has a mark as if it was baked on top of another piece with the geta-okoshi(see before). The bottom is covered with some sands.

The wheel-made tea-jar of Fig. 27, is about one hundred and fifty years old, and is made of a copper color clay, with a medium-thick coating of a dark opaque glaze. The inside is not glazed. Made of a sifted clay, it is fine-grained and fairly hard. The weight is medium and weighs 29 momme (a little short of 1/4 lb.)

The first glazed Izumoyaki were made about eight hundred years ago. They were made of a greyish clay covered with a glaze of the same color, fine grained and hard. Sometime later, one Gonbei, pupil of Komazaemon, started to make a ware, something like the Hagi-yaki, made of greyish clay, rather coarse grained and covered with a yellowish glaze. Some were finished in a rusty glaze, some in yellow or white, while others were in greenish black; all of a lustrous nature. Those having basket-work designs on them were made a little later. They are fine-grained hard, and heavy. Those of the earlier date have no marks on them, but it was not very long before the hexagonal mark with the character Zen(善) was used. Those of modern make have a gourd mark with the characters Un-zen in it. The Rakuyama^{yama}, the output of which is usually like the Hagi-yaki, was started by Gonbei, but the factory at Rakuyama was discontinued. They are making the goods in town now. The handsome Igumoyaki of the present days are made in the Fujina factory.

Komazaemon came from Korea in the days of Hideyoshi, was naturalized and lived at Hagi, of Choshu. Some classic-looking pieces of his are much like a Korean ware. But those of a more beautiful texture were made by a little more advanced method, the combined Japanese and Korean method.

The wheel-made tea-bowl shown in Fig. 28, is about forty years old, and is made of a coarse clay

of greyish earthenware color. The glazing is lustrous brown, possibly a water-glaze, with white brush-marks, also lustrous and thick. It is of a medium weight and measures 48 momme ($4/10$ lb.)

The "mukozuke" bowl (a bowl usually set on the further side of the eating tray) of Fig. 29, is about two hundred years old, and was shaped with a mould. It is made of a greyish clay, rather lightly coated with a lustrous white glaze all over, except the top of the foot-knobs. Its classic-looking design is in indigo with a blackish tint. It is fine-grained, hard and heavy, weighing 56.5 momme (a little less than $1/2$ lb.)

The wheel-made bowl of Fig. 30 is of a recent date. It is made of a white clay, and covered with a black glaze with a suggestion of red underneath it. The glazing around the bottom is a beautiful white of vitreous quality. The wheel-marks are hardly visible. ~~as~~ Even the bottom is glazed. It is fine-grained but rather soft and light, weighing only 22 momme (a trifle over $1/6$ lb.)

The first two of the three specimens above mentioned are of the Korean style, but the last one was made in a different style.

The glazed Somayaki were first made about eight hundred years ago, of a white earthenware color clay and covered with a lustrous water-glaze of the color of an egg-shell. Their quality is

rather coarse and sandy, but hard. Those that were made just prior to ¹⁶ Tensho(1573-1591) period were rather soft and sandy, though heavy. They are called Muji-Soma(plain Soma). It was about this time that Kano Naonobu painted the horse designs on the goods in a rusty glaze. Those of later periods are a little bluish in clay as well as in glaze. They are more sandy, coarse but hard and heavy, and have a style of their own.

Somayaki was made at Nakamura, in Uda district of Mutsu. It was so called because the place was part of the manor of the feudal lord Soma.

The wheel-made bowl shown in Fig. 31 is more than two hundred years old, and is made of a whitish clay. Its lustrous water-glaze is of the same color as the clay. The design is in a rusty color, and very slightly visible. It is fine-grained but rather porous. It is rather medium in weight and weighs 62 momme(about 1/2 lb.)

The flat bowl of Fig. 32 is also a wheel-made Soma about one hundred years old. It is made of a pinkish grey clay, covered with a water-glaze of the same shade. The design is in a dark glaze. It is very sandy, coarse and heavy, and weighs 125 momme(a little over a pound.)

Ninagawa Noritane.

May of the 10th year of Meiji(1877).

Addendum.

It was only twenty-two years ago, in the second and third years of Ansei(1855-1856) that the first trial of lithography was made in our country by one Yoshio Keisai of Nagasaki, who had been initiated by a Dutch doctor then staying at the Netherland consulate there. Simultaneously with this, another attempt was being made in Tosa, by Hosokawa Junjiro. Thirteen years later, in the first year of Meiji, a lithographic machine was bought by the Osaka Prefect, and in the following year, another trial was made in Tokio at the Kaiseisho School. About this time, the convenience of the type-printing was attracting some attention, and the several departments of the Government came into possession of some old-fashioned printing machines with a limited stock of type, though they were not utilized to any considerable extent. In April of the fifth year of Meiji (1872), the Government Printing bureau was first established in Tokyo, at Tatusnokuchi, on the grounds of the former Denso-yashiki, under Hosokawa Junjiro as its president. Besides all the department machines which were transferred to it, some larger machines of a newer type were brought into use. It was in May of the next year, that a lithographic department was started in the Bureau under the supervision of one Boynton(?), an American; when works of any details could be executed for the first time. But for one reason or another, the department was

discontinued in the following year, before the art was put into much of a practical use. It was from this same American that I got instructions in the art in the winter of 1873, and was enabled to make some trial lithographs, using an English machine, German stone, and Austrian ink. Works of a French Catholic teacher, an American merchant, and a Spanish teacher, who were doing some lithographic printing ^{in Yokohama,} were of no small help to me.

In the meantime, Matsuda Atsutomo had been working hard on his lithographic experiments with little success; so, in January of the seventh year of Meiji (1874), I sold my own machine and appurtenances to him, imparting him the little knowledge I had. He also got some instructions from Mr. Yamaoka about the printing, and employed Mr. Takahashi as his draughtsman, but still his efforts were not crowned with any considerable success. Then a book was sent ^{for} to France, which was translated by Mr. Mikuri. The knowledge from this source, together with some useful advices from Mr. Yokoyama, enabled him to make, for the first time, some fairly good works, though they were still limited to some simple works, such as single-sheet plans or drawings.

About this time, the departments of War and of Education were doing some lithographic works, but even their art did not seem to warrant their undertaking ^{any} book work.

It is to be hoped that my having this book of Pottery section of my Kwanko-Zusetsu printed in lithograph may lead to a much further advancement of this useful art, by which Mr. Matsuda

has been printing these three volumes with increasing success. The progress so far is remarkable and important, but there is much left for perfection.

Kwanko Zusetu
Illustrated Notes of the Antiques

Pottery.

Vol. IV.

By
Ninagawa Noritane.

May of the 10th Year of Meiji.

1877.

According to the Ashikaga Sho-gun-den (History of the Ashikaga Shogunates), Ashikaga Yoshimasa, who succeeded to the Shogunate on the death of Yoshikatsu, in June of the third year of Kakitsu (1443) in the reign of Emperor Go-hanazono led a very extravagant and dissipated life. In the first year of Kwansho (1460) he started to build a palatial building and beautiful gardens, in spite of the embarrassment of the helpless emperor, at the expense and to the distress of the people, whom he forced to contribute various materials for his building and gardens, not to speak of the onerous tax they had to bear to furnish him with the funds for his extravagances. In December of the fifth year of Bunmei (1473), in the reign of Emperor Gotsuchimikado, he nominally abdicated the Shogunate, making his infant son Yoshinao his successor, but still holding the sceptre in his own hand. In June of the fifteenth year of Bunmei (1483), he moved to his new country place built in Higashiyama. According to the Yohshufushi, this extravagant prince was a great art collector. Nothing was too expensive for him to gratify his taste and pleasures. He made an enormous collection of the antiques, while his orders for new things to be made to suit his taste were almost endless. The so-called Higashiyama Gyomotsu (Higashiyama treasures) which we often come across now are mementoes of his extravagance. Those that were made in his days are most of them works of his favorite attendants so and so Amis,

among whose posterity some still carry on the same trades as their respective forefathers, as Tai-Ami and Sei-Ami of the present, for instance.

From this time on, the love of the classic arts became so popular and prevalent among the people that some enthusiasts went even as far as to prepare themselves pottery of some odd make-up and had it baked in a near-by factory. It was this general love of ceramic art that led to the establishment of a pottery factory in Kyoto at Higashiyama, about the period of Yeisho (1504-1520), which was the first attempt in the province of Yamashiro of making a glazed ware. But owing to the small size of the furnace and the consequent insufficiency of the temperature, the output was soft and fragile, and was anything but comparable with the hard and beautiful products of Iga, Shigaraki, Seto, and so forth. These early products of Kyoto were called Kyo-saku (made in Kyoto), but later they go by the name of Ko-Kiyomizu, or Otowa-yaki. It was about ¹⁵ Genna period (1615-1623), that several factories were established at various places of the province, which were competing one another in the industry.

As it was, all the factories in Yamashiro were started much later than those of other provinces; but owing to the fact that the province had in it the Capital of the country and so many fine views and historical places, all of which had more or less influence in refining and culturing the taste and judgment of the people, not to speak of the abundance in the province of exquisite old specimens of art,

those factories were able to produce more artistic things than any other factories in the country. It is no wonder that Kyoto is now leading the country in the production of wares of classic as well as highly-decorated porcelains.

As to the origin of the glazed ware in the province of Yamashiro, the Yohshufushi says as follows:-

"Porcelains are now made in and about the Capital. Those that were made at Oshinokiji, to the south of Nijo, are called Uchiyaki(interior bake), as the furnaces there are built inside of a house. The factories at Kiyomizuzaka, Otowayama, Shimo-Awata, Mizoro, and several other places, are making wares of all sorts, to accommodate the varying taste of the customers. Those that are manufactured recently by Ninsei at the front of Ninnaji temple are called Omu - royaki. They are often painted by Kano Tannu or Yeishin, something like the so-called Mokkei-bowls of China with Mokkei's carp-fish paintings".

In the days of Hideyoshi, when he was in the Shu-raku Palace, Sen Rikyu (Hideyoshi's tea-master) sent for a Korean potter, who made some tea-bowls either in red glaze or in black, with the character "raku" marked on the bottom, taken from the name of the palace Shuraku, and thus called "Rakuyaki". This Korean potter was named Asa-jiro, as one of the two characters representing "Korea" reads "Asa" in Japanese. His descendants used to make some Rakuyaki about the Shuraku, but their works are much inferior to those of their ancestors.

Kiyomizuzaka is on the western foot of Otowayama, about ten cho(14 1/2 cho make an English mile) to the east of the Heian palace.

Shimo-Awata^② is about eight cho due north of Kiyomizuzaka.

Mizoro is about one ri and a half (1 ri is 2 1/2 miles) to the north-west of Shimo-Awata, and about a ri toward the northeast of the Heian (Present Kyoto).

Ninnaji is about twenty cho northwest of the Heian (Present Kyoto).

Tannyu, son of Ukon, and grandson of Yeitoku, was called Kisojiro when a boy. His later name is Morinobu, but he was more popularly called Uneme. In the thirteenth year of Kwanyei (1636), he was created Hogen (an honorary title of artists) and appointed superintendent of the Art Bureau. Later, he was raised to Ho-in (another honorary title of artists) and Honorary Minister of the Imperial Household, in the second year of Kwanbun (1662). It was about this time that he began to call himself Tannyu-sai. Hippo, another nom-de-plume of his, was conferred by the emperor. He died in the second year of Yenpo (1674) at the age of seventy-three. (By ^{Ita} Gwako-Benran).

Yeishin, youngest son of Ukon, and grandson of Yeitoku, brother of Tannyu, and son-in-law of Kyuhaku, was Yasunobu by his real name, but popularly ^{he was} called Genshiro, and later, Ukyo-no-shin. He was made Hogen and Honorary Lord of Justice in the twelfth year of Kwanbun (1672), after which he called himself Bokushin.

sai. He died in September of the second year of Teikyo(1685), at the age of seventy-three. Both these artists were contemporaries of the potter Ninsei. (By ^{Ik} Gwako-Benran.)

Hideyoshi Kinoshita, of the Toyotomi clan, was called Hiyoshi while a boy, but at the age of sixteen, he began to call himself Kinoshita Tokichi. Later, he became prime minister and generalissimo. He died in the third year of Keicho(1598), at the age of sixty-three.

The Shuraku Palace was built by Hideyoshi in the thirteenth year of Tensho(1585), on the spacious grounds covering from Ichijo to Nijo, and fronting Horikawa on the east. In the third year of Bunroku(1594), when his new palace at Fushimi was finished, this Shuraku Palace was given to Hidetsugu, his son and the then prime minister. But after the suicide of the latter at Koyasan, Kishu, in the same year, all the palatial buildings were torn down one after another, and the beautiful gardens were all destroyed, leaving their names only in those of the new streets or villages that sprang there. All the residences of ^{the} minor lords that formed the imposing surroundings of the palace were also moved either to Fushimi or Osaka. Some of thier names still remain in those of the new streets and villages.

Rikyu Sen, formerly Tanaka, was called Yoshiro while a boy. After his tonsorial ceremony (becoming a priest), he adopted Rikyu as his religious name. He had some other names, such as Soyeki, Hohsensai, Fushin-an, et cetera. He served Hideyoshi as his tea-master all his life and died in the nineteenth year of Tensho (1591), seventy-four years of age. (By ^{it} Yoshufushi).

The originator of ^{the} Rakuyaki was a Korean called Ameya Masakichi. Some say Ameya ^{was} ~~was~~ the name of a Korean town, where he came from. He married a Japanese girl, called Teirin (religious name), who also made some tea utensils herself after his death and while her son Chojiro was still too young to take up his father's business. Those that were made by this wife are called Ama-yaki (baked by a nun), as she became a nun after her bereavement. When Rikyu changed his family name into Sen, he allowed this son of Ameya to use his former name Tanaka as his own; hence the latter's posterity still call themselves Tanaka. Chojiro died in the first year of Bunroku (1592). Works of his posterity are also called Rikuyaki, but Chojiro was the originator of the ware of that name. He lived in Kamichoja-machi, Kyoto, off Nishinotoin toward the east, on the northern side of the street.

"Sho-i-yaki," says the Bengyokushu, "is made of a pinkish clay in various shapes and glazes, and it has a nice i-tokiri and beautifully shaped mouth. Some tea-jars are especially fine".

According to the Chado-sentei, So-haku and Sho-i were both oculists and lived in the days of Sho-o. Chausuya Kohei lived in the same period.

So-haku must have been either a doctor or an artist, as we can guess by the name. Anyway, it seems quite certain that he was not a ceramic artist by his calling, but made some pottery simply on account of his zeal for tea-ceremony.

Chausuya was a maker of powdered tea, as is implied in his name, but made some tea utensils for curiosity's sake. He seems to belong to a little later period than the other two.

Sho-o Takeda, Shishiroⁿ by the popular name, was the honorary lord of Inaba. He took very much to tea-ceremony, of which he later became the greatest master in his days. He died in October of the first year of Yeiroku(1558), at the age of fifty-three. He sometimes called himself by the pseudonym Ikkansai.

The tea-jar shown in Fig. 1 was made by So-haku with a wheel. It is made of a greyish yellow clay and coated with a dull dark brown glaze with yellow and brown spots. The coating, which is of a medium

thickness, is scarcely ^{lucent} transparent, but very mellow in tone. The inside is not glazed at all. It is fine-grained, but rather porose. It is neither very hard, notⁿ very heavy, weighing only 19.5 momme (about 1/5 lb.) As to the shape, it can be called a "leaved shaker".

The wheel-made tea-jar of Fig. 2 is a specimen of Sho-i's works. It is made of a greyish yellow clay and glazed in a lustrous dark brown glaze with a slight suggestion of silver. The coating is on the outside only and is rather of a medium thickness. It is fine-grained, hard, and of a medium weight, measuring 19.5 momme (about 1/5 lb.)

The Shinbeiyaki, made by Shinbei, a rather famous modern potter, is made of a pinkish or sometimes yellow clay and coated with a light brown underglaze with yellow streaks. The overglaze is of varying colors. Its itokiri, mouth and general make-up are very good. Some really fine ones are often found.

Among the Kichibei-yaki, wares made after the Ko-Seto style, are the most important ^{those} ~~wares and so things~~ made after any other style are usually of poor quality, and hardly worth while to pay much attention, though rather popular.

Neither of the Chausuya-yaki and Genjuroyaki

is so important as to be mentioned here.

We often come across tea-jars called Mannyomonyaki of various make-ups, but usually they are rather poor in their materials as well as in their itokiri and general make-up. Moreover, not being any more than fifty years old, their silver glazing is too lustrous and too brilliant, and makes them look all the more ugly. But then, there are some rare freaks, so to speak, which a connoisseur may mistake for a piece of some other make. (By ^{ke}Bengyoku-shu).

Genjuro, Shinbei Urai, Kohson, Moyomon, Kichibei Bessho, and Mannyomon, lived all of them in the days of Rikyu. (By ^{ke}Chado-sentei).


Of the six above mentioned, Genjuro lived in a little earlier period than the rest; then comes Mannyomon; as to the remaining four, some books say they lived about the time of Yenshu.

Kohson must have been either an artist or a doctor, judging by the name. Whatever else he was, he was such an enthusiast for tea-ceremony, as made some utensils himself according to his own idea and taste.



Genjuro seems to have been an excellent hand in the use of the wheel, but the scarcity of his works makes me think that he could not have been a regular pottery-maker, but simply a tea-enthusiast like the others.

Works of both Shinbei and Moyomon have so much of classic refineness about them that I am inclined to think they too must have been tea-ceremonists, who made some jars only for curiosity's sake. Both of them are said to have tried their amateur art at Imbe, Bizen, on their way home from a pilgrimage to Konpira of Sanuki. They visited Shigara^{wa}ki and did some works there, too. Shinbei's works have the character "Shin" marked on them, while those of the Moyomon have only a cross for the mark.

Works of Mannyomon and Kichibei are rather rare, and the few in existence are all in the line of tea-utensils. So it seems they too were not pottery makers by their calling.








The tea-jar of Fig. 3 was made by Kohson with a wheel. It is made of a greyish pink clay and is covered with a greyish brown glaze, rather dull and opaque. The coating is thin and applied on the outside only. It is fine-grained, soft, and light, and weighs 24 momme(1/5lb.) On one side near the top, there is a single wave line in dark yellow and on the other there are two spatula marks near the bottom. There is also a streak about the top. A pair of pine-tree-needles like  is marked with a spatula on the bottom.

The tea-jar of Fig. 4 is a specimen of Moyomon's

works, which was made with a wheel and a spatula. It is made of a clay of the regular earthenware color, and is coated with an opaque glaze of bluish yellow, very antique in tone. Its inside is not glazed at all. It is fine-grained, but neither very hard, nor very heavy, weighing 40 momme($1/3$ lb.) Around the bottom end, there are some angular marks like  and , engraven with a spatula. The usual cross mark is found on the bottom. As a whole, it has much of the classic roughness and so one might say it was made by a novice. The shape of its top is what we call "shajiku"(ahub). Judging by the smallness of its mouth, it seems to have been intended for a tea-shaker.

(Space of two lines here.)

Ninsei, according to the Chado-sentei, is a contraction of Sei-suke of Nin-naji village. The Chaka-suishu gives "Seiyomon" as his real name, but another book says it was "Seibei". Anyway, he belonged to the Fujiwara clan and his surname was Nonomura. Fujimasa was his more dignified name. About Shoho(1644-1647), he became a priest and was given the title Harimano-daijo. He was a pupil of Sohaku. His earliest works were made somewhere near Seikanji and Otowayama, but his later works were made at Ninnaji, and are called Omuroyaki. Then, some of his works were made at Shi^mno-Awata, Iwakura, Gobosatsu, and Akashi, too. He lived about the period from Keicho(1596-1614) to Sho-ho

(1644-1647) or Keian(1648-1651). He used several different marks on his works. A round cornered square with the character "Sei" inside as is seen in Fig. 6() was used before he called himself Ninsei. The elliptical one reading "Nin-sei" as is seen in Fig. 9() is fairly large and is called "dai-in"(big stamp), while that of Fig. 11 is quite small. In Fig. 7, both characters appear in about the same size, but in Fig. 13 the second letter is a little larger than the first. Works finished in a glucose-color glaze usually have this latter mark. In the so-called So-wa stamp, of which there are two sizes, the left side stroke of the character "Sei" is slanting a little toward the left. These stamps are believed to have been given him by Kanamori So-wa. The mark as is seen in Fig. 14() is called Ship-po-in(cloisssoné mark). () is a conventionalized form of character "O"(大) and () is that of character "Yama"(山); the implied meaning of these two characters being "O-uchiyama", the imperial palace. The mark like () lacking the slight dot on top is called "maku-in". These two latter marks are found on works of his later period. Those having the Shippo mark are usually very handsome. They are said to have been presented to the Empress Tohfukumon-in. Those having the Maku-in belong to a later period and are very good in their make-up. The fire-boxes, tea-bureaus, flower-vases, tea-bowls ( in set), et cetera, that were made to the order of Prince of Kwanshujii have his marks engraven

with a spatula.

His tea-bowls and water-jars were usually painted in indigo, brown or in gold, of which the gold-painted is the most prized. Water-jars and waste-bowls are made either of the Shigaraki clay of a whitish ^{shade} clay, sometimes finished in the same glaze as that of a tea-jar. Water-jars, the designs of which are supposed to have been taken from a picture-book in the emperor's library, are rarely painted in indigo. Some Kinrande (gold-painted with a brocade effect) were made to match a tea-bureau, but they are very rare. Incense-boxes of battle-dore shape are painted either in gold or in brown, while those of yeboshi (official Headdress of old) or egg-plant shape are only in brown. Some birds and statues are painted in gold, while I have seen a stork with colored designs on it. Some of ^{at top} "kagamimochi" shape (flat ^{on bottom} and convex) are either white or black. Most of his utensils are simple and classic and very rarely finished in gold. They usually have either the Maku-in or the So-wa stamp.

This famous artist of the middle age manufactured ceramics of any style, except the seiji and the stoneware, to suit the taste of the different classes of people. His earliest ^{works} are much like those of Genjiro in shape and design. This latter, usually of Kano style, and sometimes painted by Tannyu himself, is in indigo color. Those of intermediate periods have some Kano style paintings done

in colors, but some of his later works are painted in Tosa style.

It is often said that there were two other Ninseis, the second and the third, but actually there was only one Ninsei. Such pieces as are commonly attributed to the so-called second or third Ninsei are imitations made ^{by} one or another of the Kiyomizu or Awata manufactures. Decorating the ceramic wares with colors, such as gold, blue, yellow, red and black, was originated by Wanky^u and Ninsei, sometime after Keicho (1596-1614).

Ninnaji is so called because there is the Ninnaji temple in it.

As to the popular name of Ninsei, opinions differ and it can not be ascertained which of the three, that is, Seisuk^ea, Seiyomon, and Seibei, was the real one.

The Temmangu temple is said to have a candlestick, an incense-burner and a vase, which have inscriptions on them reading "Nonomura-Harimanodaijo-Fujiwara-Fijimasa-Nyudo(priest)-Ninsei", his full name. But only the flower-vase is genuine, ^{pieces} the other two ^{pieces} having been broken and substituted recently by Zengoro.

I have a tea-jar of Ninsei, the box of which has an inscription "Keicho", written by Kanamori So-wa in a very sacerdotal style, looking old enough as to convince one that it was written at the time. Corroborated by the fact that Ninsei was a pupil of Shohaku, this inscription induces me to think that Ninsei must have lived about the Keicho period(1596-1614).


Seikanji temple is to the south of Kiyomizu Hill, on which is Owata.



Omuro is but another name of Ninnaji temple. People used to call it Omuro in honor of the ex-emperor Uda, who retired to the temple after his abdication. Later, it became the real name of the locality.

Iwakura is one ri (2 1/2 miles) to the north of Mizoro, and northeast of Kyoto.




Akashi is in the province of Harima or Banshu.

Some old porcelains having marks reading Rakuto, Rakuhoku, Mizoro, Ninnaji, Omuro, Iwakura, Kinkozan, Seikanji, Otowa, Awata, Akashi, et cetera, have been selling at enormous prices, at the hands of some crafty merchants, but

they are all sheer imitations of Ninsei. "Rakuto" is the stamp of an Awata potter, who lived about the same period as Ninsei. "Rakuhoku" is that of another maker, who lived somewhere near Mizoro about the same period; and so is "Mizoro" (). Hozan of Awata is using this latter mark on his wares now. "Ninnaji" and "Omuro" belonged to some Ninnaji potters, who lived sometime after Ninsei.

"Iwakura" () belonged to an Iwakura potter, of the same period as Ninsei. "Iwakurayama" (), in conventionalized characters, was used by a modern Kinkozan, of Awata.

"Kinkozan" was used by an Awata ceramist, of a later period than Ninsei. "Seikanji" was used by a Seikanji potter, of the same period as Ninsei. Recently, somebody is using

a stamp like this  reading "Seikanji". The owner of the stamp , reading "Otowa", lived at Otowa at the same time as Ninsei, though a modern potter is using this same mark. The conventionalized "Awata" was used by an Awata potter of the same period as Ninsei. "Akashi"() was the stamp of an Akashi ceramist of the same period as Ninsei.

Kanamori Soh-wa, otherwise called Shigechika, was a son of Nagach^u~~ki~~^a. He became a priest in the nineteenth year of Keicho(1614), and died in the second year of Meireki(1656). He studied tea-ceremonies under his father. At first, he lived in Kyoto, but later, ^{he} went to Kaga as a tea-master of the lord there.

O-uchiyama means "the imperial palace", and Ninsei used this as one of his names, because Ninnaji was once a residence of an ex-emperor.

To-fukumon-in is the honorific name of the Emperor Gomizuno-o, daughter of Tokugawa Hidetada. She was a pupil of So-wa in tea-ceremony.

Kwanshuji is in Yamashina, of Yamashiro.


The incense-box of Fig. 5 was made by Ninsei, but does not have a stamp of his. It is ^ahand-made piece of ^awhite clay and greyish light yellow glaze, lustrous, opaque, and crackled. Its mouth, inside of the lid, and bottom are not glazed. It is hard and fine-grained, and very classic looking ~~piece~~. It weighs 16 mome (about 1/8 lb.)

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The tea-jar of Fig. 6 has the mark  reading "Sei", as it was made by Ninsei before he called himself Ninsei. It is also a wheel-^{work}-~~made~~ specimen ^{made} of a white clay, glazed both inside and outside in white. Like the preceding one, its coating is finely crackled. It is a trifle rougher in quality than that of Fig. 5. Its Kano style design is painted in gold, silver, red, green, and light yellow. It is medium in weight and weighs 14 momme (a trifle less than 1/8 lb.)

The wheel-made tea-bowl of Fig. 7 is another Ninsei. Its clay is of about the same color as that of Fig. 6, only a trifle pinkish, and the glaze has more of a greyish tone compared with that of Fig. 6, and is lustrous, opaque, slightly crackled and very thinly laid. Its quality is hard and fine-grained. It weighs 42 momme (about 1/3 lb), rather medium weight. The designs are of flowers painted in colors, in a Japanese style. The stamp reads "Ninsei".

The wheel-made tea-jar of Fig. 8 is also one of Ninsei's works. It is similar to the bowl of Fig. 7 in its materials, except the clay is a little more bluish and the glazing a little whiter but less lustrous than the previous bowl. The coating, which is crackled except on the black part around the top, is laid in a little thicker layer ^{than} than that of the previous specimen. It is hard and heavy, and weighs

75 momme (about $2\frac{2}{3}$ lb.) The characters "Ninsei" are marked on with a spatula.

The wheel-made incense-box of Fig. 9 is another example of Ninsei's works. It is made of materials similar to those of the previous example. The glazing is lustrous and opaque and laid in a medium thickness. Its inside is glazed but not the fitting edges both of the body and the cover. It is very hard and heavy, and weighs 16 momme (about $1\frac{1}{8}$ lb.) It has a stamp reading "Ninsei" of a fairly large size. The design is like that of the Mishimade ware and engraved with a spatula.

The wheel-made tea-jar of Fig. 10 was made by the same man. Its clay is greyish white and its glaze dark reddish brown, lustrous but not transparent. It has several black spots. The coating is not very thick, nor does it extend to the inside. It is hard and fine-grained, and weighs 25 momme (about $1\frac{1}{5}$ lb.) It has an engraven mark reading "Ninsei".


The wheel-made tea-jar of Fig. 11 is another Ninsei made of a greyish white clay. The coating of the glucose color with a yellowish tint is very thinly laid but not very transparent. It has a greyish yellow streak running down. Around the top, the glazing has a little darker tone than the rest. It is


hard and fine-grained, and weighs 16 momme (about 1/8 lb.) The stamp (印) reads "Ninsei".


The hand-made tea-bowl of Fig. 12 ia also a Ninsei's work. It is made of a greyish clay and thinly covered with a lustrous opaque glaze of the same color. Its quality is rather sandy, soft, and light, measuring 69 momme (a little less than 6/10 lb.) The engraved mark reading "Ninsei" is very large.

Another wheel-made tea-bowl of Ninsei's is shown in Fig. 13. It is made of a clay of the earthenware color, and coated with a lustrous ^{lucent} ~~transparent~~ glaze of dark glucose color. There are brush marks of a yellowish shade on the inside and about the top of the outside. Its quality is coarse and sandy, like a piece made of the Shigaraki clay; but it is very hard and heavy, and weighs 61 momme (about 1/2 lb.) The stamp on the bottom reads "Ninsei". Evidently this bowl was made after the style of a "temmoku" bowl of China. It is one of the best of several hundreds owned by Daigen-an of Daitokuji, Yamashiro. This special one was selected out of the whole set by Mr. Ashizawa, from whom it came into my possession. The Sangen-an of Daitokuji has another several hundreds of the same bowls.

The incense-box shown in Fig. 14 is a specimen of hand-made Ninsei. Its clay is greyish white and

its glaze is pinkish white like the color of an earthenware. The greyish ^{glaze} is lustrous and crackled, but not transparent. ^{lucent} It covers the whole piece except the fitting edges of both halves and the convex top of the bottom, which are left bare. The design is in gold and silver. Some golden mist is also found on the inside of the cover. Its quality is hard and fine-grained. It weighs 64 momme (a little over 1/2 lb.) The stamp  reads "Ninsei".

The tea-bowl shown in Fig. 15 is a wheel-made modern Omuro. It is made of a light brown clay and heavily coated with a greyish white ^{glaze} ~~clay~~ of a bluish tint, opaque and lustrous. There is a dark spot and some brownish streaks in the inside, where the glazing is not very smooth. It is hard, and weighs 66 momme (about 6/11 lb.) The stamp  reads "O-mu-ro".

The "tex-aburi" (hand warmer) shown in Fig. 16 is another example of modern Omuro, made partly with a wheel and partly by hand. Both its clay and glaze are brown; only the latter is of a little darker tone than the former, and lustreless. It is heavy and weighs 860 momme (7 1/6 lbs.) The design is engraved with a spatula. There are two stamps in the center of the bottom, one reading O-mu-ro () , and the other "Nishizono", while its outline implies O-uchi-yama.

The modern Omuroyaki are those that were made by

Zengoro Wazen, the twelfth head of the Nishimur^a family, who re-established a pottery-factory in the fifth year of Kayei (1852) at the same place where Ninsei had his.

The Omuroyaki of Fig. 15 and 16 are both of them only a little over twenty years old.

The origin of the Awatayaki dates back to the latter part of Kei-cho(1596-1614), or to the early Genna period (1615-1623). The founder was called Kuzayemon, whose works, like Ninsei's, were painted first in indigo and brown and marked "Awata", are so much like a Ninsei in clay as well as in glaze, that one may take them for a real Ninsei. They must have been made directly after the latter's period. Later Awatas are made of a clay of cream color and finished in a glaze of the same color. The later the wares are, the softer is the ^{quality} ~~tone~~ of the glazing, which is always crackled.

The wheel-made bowl shown in Fig. 17 seems to have been made about Genna period(1615-1623). It is made of a cream white clay slightly greyish, and is thinly coated with a glaze of about the same color as the clay, only of a bluish tint, lustrous, opaque and finely crackled. The design is painted in bluish black and blackish blue waterglazes. It is hard and fine-grained, and weighs 63 momme(a little over 1/2 lb.)

The wheel-made tea-jar of Fig. 18 is a work of ~~the~~ Genna period(1615-1623). It is made of a cream white clay of a bluish tint, and thickly coated with a greyish white glaze having crackles of medium size. The design is in several colors, such as gold, silver, red, green, blue, et cetera. It is fine-grained and hard, and weighs 29 momme(about 1/4 lb.)

The hand-made openwork bowl of Fig. 19 is about one hundred and fifty years old. Both its clay and glaze are creamy white of a greyish tint. The crackled coating is rather thin and slightly shows through the golden color of the underglaze. It does not extend to the bottom. The design is in light yellow, green, and gold. It is hard but rather of medium weight, and weighs 62 momme(about 1/2 lb.)

The wheel-made little bowl of Fig. 20 is only about twenty years old. It is made of a clay similar in color to that of the previous one, except it has a little more of a pink tone. The designs are rather heavily laid in a dark blue glaze. The glazing on the inside is white and crackled, laid in medium thickness. Its quality is rather rough, hard and heavy, weighing 39 momme(about 1/3 lb). The stamp reads "Hozan", which is the name of an Awata potter.

The wheel-made fire-bowl of Fig. 21 is about

one hundred years old. It is made of a clay similar to that of the previous one and is covered with a creamy white glaze. The bottom and the lower half of the inside are not glazed. The coating is of medium thickness and crackled. The design and the characters are in light blue and dull brown colors. It is hard and fine-grained, and weighs ^{'''}111 momme (a little less than 1 lb.), rather heavy for the size. The stamp reads "Kin-ko-zan", the name of an Awata potter. A fire-bowl is a bowl, in which some live charcoal is served for lighting tobacco pipes. (Space of two lines here.)

The Kurodaniyaki, started by Shinsuke, is a ware very similar to the Ninsei ware.

Kurodani is about eight cho (a little over 1/2 mile) to the north of Awata.

The early Kiyomizuyaki was called Kyoyaki. Later on, about the Yeisho period (1520), the Shubuya-yaki, Komatsudaniyaki, and Seikanjiyaki were all being called Kiyomizuyaki without distinction. Otoroku, ^{and} Otowaya, ~~and~~ Kushichi were their originators. ~~respectively~~. So they are sometimes called Otowayaki. Anyway, they are all similar to a Ninsei, except that their glazing is a little thinner, smoother in texture and more finely crackled than the latter. The earlier works are painted in blue and dull brown. It was not until sometime after Keicho (1596-1614) that the ceramic decoration in various colors such as gold, blue,

yellow, green, red, black, et cetera, was first introduced by Ninsei and Wanky^u. Silver, blue, and green, glazes are usually heavily put on, while gold, yellow, red, and black are thinly laid. Blues and dull brown are waterglazes.

Shibuya is in a wet valley between Seikanjiyama and Toribeyama, on the road from the east to Kyoto, by way of Yamashina to Gojo. The valley is always very slippery for the pedestrians, and so Shⁱbuya is sometimes called Shiruya(slippery valley). (By the Yo-shu-fushi). Wakamatsudani and Komatsudani are on the south-side of this same road.

Seikanji is to the south of Kiyomizuyama.

The wheel-made incense-burner shown in Fig. 22 is about two hundred years old. Its clay and glaze, which latter is very thinly laid, opaque but lustrous, are of the same yellowish color. Its crackles are very delicate. The inside is bare of the coating. The design is in various colors, gold, black, red, green, and light yellow, of which the latter two are heavily laid. It is fine-grained but not hard. The weight is about medium and measures 14 momme(about 1/8 lb.)

(Space of Two lines here).

Kenzanyaki was made by Kenzan Ogata, of Narutaki, brother of Korin, and otherwise known as Sansho. He called himself Kenzan(northwest hill), as Narutaki, where he lived, was to the northwest of Kyoto. (By ^{the}Chado-sentei).

Kenzan Shinso, popularly called Shinzaburo, was the second son of So-ken Ogata, and lived first in Kyoto, then in Narabigaoka, when he had such other pseudonyms as Shoko, Shuseido, Shisui, Reikai, and TO-in. Later in his life he moved to Tokyo, where he died in June of the third year of Kwanpo(1743), at the age of eighty-three. He studied poetry under Nagayoshi Hirose, and tea-ceremony under Zui-ryu and So-sa. While he was a great master of painting, he was no less excellent in the ceramic art. His works have his own designs on them, sometimes with some calligraphic writing of his own, and are usually marked on the bottom with one or more of his several names. (By the Shogwa-benran).

Kenzan's ceramic paintings are of the same style as that of his brother Korin, and are conspicuous in their classic beauty and simplicity as well as their characteristic originality. His works while in Kyoto are made of a clay similar in color to that of ^{an}old Awata of Ninsei. Some pieces are made of a fine greenish clay, probably of Zensho. Anyway, all his works are hard in quality, except those that were made in his latter days in Tokyo at Iriya, which are like a Rakuyaki, soft in clay as well as glaze. Moreover, the Iriya ware lacks the superb taste of design of his former works, though it retains their classic elegance. His works are not so elaborate as those of Ninsei, but very simple and rough looking.

Korin, otherwise called Ho-shuku, youngest son of So-ken Ogata, lived in Tokyo and was popularly called Kariganeya To-juro. These were not all of his names, but he called himself by such other names as Do-su, Jakumyo, Kansei, Iryo, et cetera. He was fifty-two years of age when he died in the first year of Kyo-ho(1716). First, he was a pupil of Kano Tsunenobu; but later he went to the Tosa^a school, before he distinguished himself with a new style of his own and was made a Hokyo(an honorary title of artists). He was an exquisite designer and decorator of gold lacquer ware, not to speak of his accomplishments in landscape-gardening and flower-arrangement. He was much of a tea-enthusiast, too. (By^{it} Shogwa-benran).

Narutaki is about one ri to the northwest of Kyoto, and Narabigaoka is about eight cho south of the former.

Cho-ko Hirozawa was otherwise known as Kanetomo Cho-ko. He came from the province of Shinano; and was a pupil of Sadanori. His latter days were spent in the Kusanoya of Hirozawa, west of Kyoto. He is sometimes called Mosawa Cho-ko. He died in March of the ninth year of Yenpo(1681), at the age of sixty-three. Collection of his verses is very popular. (By^{ke} Kantei-Benran).

So-sa Ryo-kyu, son of Ko-kin, was otherwise known as Fushin-an and Zuiryu-sai. He died in July of the fourth year of Genroku. In his days, he was popularly called Nichiren So-sa for an unknown reason. (By Chajin-keifu-Pedigrees of Tea-masters.

The incense-box of Fig. 24 was evidently made by hand with the help of a mould. The clay is greyish light yellow, and the glaze is also of the same color only with some pinkish and white spots. The lustrous opaque glazing covers the entire piece except on the fitting edges. Here and there it has a slight suggestion of crackles. The design taken from the famous poem of Akashi Bay, is in dark blue and greenish brown. The patterns on the sides are in blue, and so is the mist on the inside, as is shown in Fig. 23. It is fine-grained, hard, and heavy, weighing 56 momme (a little less than 1/2 lb.) His name is marked on the bottom in blue.

The wheel-made "choko" (a drinking cup) is a specimen of Kenzan's works made of a clay similar to that of Fig. 17. Its thin glazing is a little more pinkish than that of Fig. 5, and lustrous, opaque, and crackled. The inside is also coated. Its design is in white and chestnut brown, of which the white is very heavily laid. The quality is about the same as

that of Fig. 17, and heavy, weighing 22 momme (about 1/5 lb.) The name "Kenzan" on the bottom is in dull brown glaze.

The chakinzutsu (a stand for a tea-ceremony napkin) of Fig. 26 is another of Kenzan's wheel-made works. Its clay is like that of Fig. 9. It is thinly glazed in white on the outside, but grey inside, both glazes being lustrous but not transparent. The Chinese style design is in a yellowish light brown glaze, somewhat ^{lucent} transparent. It is of the same quality as the piece of Fig. 9, and heavy, weighing 19 momme (about 1/6 lb.) The mark "Kenzan" on the bottom is in a dull brown glaze.

The hand-made tea-bowl shown in Fig. 27 is another specimen of Kenzan. The clay is light grey and the glaze is lustrous jet-black of an opaque sort, which is known as "Kenzan-black", and is very much like the Seto-black. The coating is total and thick. There are three plum patterns on the outside and two inside, one of which is in greenish grey. All these patterns sink in a little and are not even with the surface of the black ground. ~~The coating is total.~~ It is hard and heavy and weighs 105 momme (about 5/6 lb.)

All four pieces above mentioned are Kyoto.

The wheel-made tea-bowl of Fig. 28 is another

Kenzan and is made of a greyish light green clay. It is finished in a dull opaque glaze of the same tone. It is hard and fine-grained, and seems to be made of ^{the} Zensho clay. It weighs 65 moume (more than ^a 1/2 lb.), rather heavy for the size. The name on the bottom is in dull brown.

The wheel-made tea-bowl of Fig. 29 is another Kenzan, made of a clay of the earthenware color, and covered with a glaze similar to that of the previous example. The white is very heavily laid and has some brush marks on it. The pattern is in blue and dull brown. It is rather rough and hard in quality, being made of the Shigaraki clay. It weighs 65 Momme (a little over 1/2 lb.), rather heavy for the size. The name on the bottom is in dull brown.

As some of his works are made of the Shigaraki clay, while others are made of the Zensho clay or others, I am inclined to think that he must have tried his works at various places.

The wheel-made bowl of Fig. 30 is another example of Kenzan. The clay is of the earthenware color of a greyish tone, and the glaze, which is dull and opaque and rather heavily laid, is yellowish brown with minute white spots. The patterns are in chestnut, brown, red, and green. It is rough and heavy, and is probably made of the Owari clay. Its weight is 61

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry must be clearly documented, including the date, amount, and purpose of the transaction. This ensures transparency and allows for easy verification of the data.

Furthermore, the document outlines the procedures for reconciling accounts. It states that all accounts should be reconciled at the end of each month. This process involves comparing the internal records with the bank statements to identify any discrepancies. If a discrepancy is found, it should be investigated immediately to determine the cause and corrected accordingly.

The document also addresses the issue of budgeting. It advises that a budget should be established at the beginning of each fiscal year. This budget should serve as a guide for all financial decisions throughout the year. It should be reviewed regularly to ensure that the organization is staying on track and making adjustments as needed.

In addition, the document discusses the importance of maintaining proper documentation for all financial activities. This includes keeping receipts, invoices, and other supporting documents for a period of at least five years. These documents are essential for audits and for providing evidence in the event of a dispute.

The document concludes by reiterating the importance of adhering to these financial management practices. It states that consistent and accurate record-keeping is crucial for the long-term success and stability of the organization. By following these guidelines, the organization can ensure that its financial affairs are managed in a responsible and transparent manner.

momme (about 1/2 lb.) His name on the bottom is marked in chestnut brown.

The "mukozuke" saucer of Fig. 31 is another Kenzan. It is made of a clay of the earthenware color, and entirely covered with a crackled light yellow glaze. The crackles on the inside are coarser than those on the outside. The patterns are in dull brown and red. It is soft but heavy, and weighs 94 momme (over 3/4 lb.)

The plate in Fig. 32 was also made by Kenzan with the same material as those of the previous one. Its glazing is opaque, lustrous and crackled. The design is in dark blue, green, and lavender glazes, of lustrous and translucent sort. The quality is about the same as that of the previous one. It weighs 105 momme (about 5/6 lb.) His name is written on the bottom in dull brown.

These two last mentioned were made at Iriya, Tokyo, and look somewhat inferior to the other examples, in their general make-up.

The Uchiyaki of So-hen was of course made by So-hen, the tea-master. According to the Chajinkeifu, he was a Kyoto man but lived in Yoshida of Sanshu, and later moved to Kyoto again. His early name was So-yen. ^{He} But had several other names, such as Shugaku, Jokanshi, Shiho-an, Fushin-an, Konnichhi-an, later, To-ian, et cetera. In the fourth year of Sho-o (1647) he became a pupil of So-tan,

but later went over to Ogasawara Tadatomo. He died in Tok~~kyo~~ Kyo in April of the fifth year of Ho-yei(1708), at the age of eighty-five. His remains were buried in Higashi-Hongwanji there. He is the author of the Chado^{do}-benmo-sho (Elements of Tea-ceremony) and Chado-benmo-sho (Guide-book of Tea ceremony). *(Space of two lines here).*

Uchiyaki(interior-bake) was so-called because So-hen's furnace at Minami-oshikoji of Nijo, Kyoto, was inside of a house.

The hand-made water-jar of Fig. 33 is a specimen of So-hen's uchiyaki. It is made of a clay of the earthenware color, thinly covered with a green water-glaze, over which there is, on the outside, another coating of an opaque dull-black glaze, similar to the Kenzan black, through which the green under-glaze slightly shows here and there. It is coarse, soft, and light, weighing 188 momme(a little over 1 1/2 lb.) It looks like an antique bell in shape. His name is engraved on the bottom with a spatula.

Some works look like Wankyu's works, though they smack much of the Korean style. Their designs, however, show more of the Japanese taste.

The tea-bowl of Fig. 34 looks to be about two hundred years old, rather too new for a Wankyu. But its glaze is not exactly that of a Kiyomizu, Awata, or Iwakura, though it is similar in its general quality. It is a wheel-made piece of a greyish white clay, and

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is coated with a very lustrous opaque glaze of the same color. The coating is not very heavy, but covers the entire surface, except the edge of the bottom. It has very fine crackles like a Kiyomizuyaki. The pattern is in gold, yellow, green, and light violet. This special pattern is called "Keyari", an old-fashioned toy, which used to be sold at Hachimanyama on a certain festival day. The quality is hard, fine-grained, and heavy, weighing 49 momme (about 2/5 lb.)

The wheel-made bowl of Fig. 35 is about the same in quality as the previous one, but looks to be still newer. The clay is of ^{the} earthenware color and the glaze, of greyish blue and light yellow spots. The coating is fairly thick and absolutely total. The chrysanthemum patterns were stamped on, but the characters and the lines were engraved with a spatula and then filled with a dull white glaze. It is fine-grained but not hard. It weighs 59 momme (about 1/2 lb.) There are five eye-shaped spots on the bottom.

Pottery-makers of Dokimura (Earthenware Village), of Haye, Kitayama, used to make some earthenware called Sando (three times), Shichido (seven times), or Tsumaribana. The names Sando and Shichido came from the number of the wine-cups of gradually decreasing sizes that make a set.

It is said the artisans worked very formally attired in some special gowns and head-dresses for the occasion, when they made every New Year ~~some~~ of these Sando or Shichido cups that were to be presented to the imperial household for the use in the sanctuary. These cups were also being made in Fukakusa and Kami-Saga . In these latter places the industry was originated by a man who used to move to any places, where he could get good materials. For this privilege of moving, the local manufactures got their licenses from the Sho-gunate. (By the Doki-Yoshu-fushi).

Haye is in the southwest of Iwakura, and five miles north of Kyoto.

The real name of Dokimura is Kimura.

Fukakusa is toward the south of Inariyama, and about one ri (2 1/2 miles) southeast of Kyoto. Some earthenwares and tiles are still made in the place.

Kami-Saga is about five miles northeast of Kyoto, but there are no pottery-makers now.

The cups of Fig. 36 are hand-made pieces made after the primeval style. The clay is of the earthenware color with a pinkish tint. The quality is rather coarse, soft, brittle, and very rugged in appearance. They are light in weight; the larger one measuring 48 momme (about 2/5 lb.), and the smaller one 11 momme (about 1/10 lb.)

As to So-shiro's earthenware, it says in the Chado-sentei: "So-shiro, son of So-zaburo, lived in Matsuwara, Kyoto, ^{he} ~~and~~ was allowed to call himself Tenkaichi (The best of the world) in the days of Taiko. He lives in Yedo ^{do} ~~at~~ now, and so the masters of the Sen family use his "furo" (tea-ceremony brazier) during their stay at Yedo".

So-shiro, the furo-maker, lived on the Fushimi road of Kyoto, near Fukakusa. Some of his posterity are said to be still making the earthenware at the same place.

Taiko was the official title of Hideyoshi.

The name Tenkaichi was given to the best artists in any line in the days of Taiko.

Sen is the family name of Rikyu and his posterity.

The wheel-made jar of Fig. 37 is a specimen of the So-shiro ware. It is made of a white clay, though it looks brown now on account of the oldness. The design was in gold, but very little of it remains now, owing to the wear and tear. It is fine-grained, brittle, and light of weight. The mark on the bottom reads "Tenkaichi So-shiro".

Ninagawa Noritane.

May of the 10th year of Meiji (1877).

Kwanko-Zusetsu

Illustrated Notes on the Antiques

Pottery.

Vol. V.

By Ninagawa Noritane.



December of the tenth year of Meiji.

1877.

In the days of Taiko the tea-ceremony was on the acme of its vogue and the popular demand for any foreign-made pottery was so keen and general that on their return from the Korean expedition under this famous general, all the feudal vassals who accompanied him, brought over some Korean artisans to their respective domains, where no expense was spared for the competitive progress and advancement of the industry. Moreover, some tea-masters, or art-judges were on hand in each province, who by the order of their lords, were to give these potters any useful suggestions and advices as to their ~~the~~ designs, make-up, et cetera, and to pass upon the quality and value of their products. Under these propitious circumstances, it was more than natural that the pottery-makers of each province were encouraged to make out the very best of their art, and some of their master-pieces were presented to Hideyoshi by the various vassal lords to show him how careful they were in the encouragement of industry and what excellent masters of pottery they had in their respective provinces. It was not infrequent that Hideyoshi himself ordered some of these local artists to make certain articles specially for him.

How was it, then, that this once prosperous industry became only a history in the following periods? Unfortunately for the art there came no other Hideyoshi who patronized the art and encouraged its progress. People gradually lost their interest in arts and cared little about the industry. Naturally, the artisans were given little impetus from the people,


and it did not pay them to exert themselves in turning out the artistic things. Indeed, the Kishu-yaki, Awajiyaki, Bankoyaki, and a few others made some progress after Keicho, but it was not very long before they began to feel the influence of the general tendency of indifference and go back to the wretched state of retrogression, as is evidenced in their modern products. Kyoto was the only exception as to this general decline of the ceramic arts. As the national capital, it has been able to maintain its position as the centre of arts. Besides, it has many scenic views or historical places about it which never cease to attract poets, artists, and tourists from all over the country who contribute a great deal toward maintaining the artistic taste and culture in the metropolis. It was due to this special circumstance that Kyoto ^{had been} ~~was~~ able to retain its olden time progress of the ceramic art, as in some other arts and crafts, while in all other places this once prosperous art was reduced to a miserable condition.

The glazed ware of Iwakura, which is very much like a Ninsei, was originated by a pupil of Ninsei, at Iwakura. It has a stamp() reading "Iwakura". Some say this stamp was used by Ninsei himself for the works he made there. Indeed, Ninsei did some of his works there, but he always marked them "Ninsei". It is more than probable that the Iwakurayaki was discontinued in a short time, as no modern specimen of the ware has ever been found. The stamp reading "Iwakurayama" () which is found on some modern products is that of a recent Awata potter called Kinko-zan.

Iwakura is about five miles north of the Heian castle, where some ruins of the ancient furnaces are said to be still in existence.

Ninsei seems to have been living sometime between Keicho(1596-1614) and Manji(1658-1660), at Ninnaji, one ri(2 1/2 miles) north-west of Heian.


I have never seen any Iwakurayaki very highly decorated. Usually they are made very tastefully like a Ninsei, in shape as well as in design. The twelve plates owned by Mr. Yoshimasu have an inscription on their box reading "Bought by Tsutsumi in the fifth year of Ho-reki(1775) during his official stay". It is by this inscription that I am inclined to think the kiln must have been in existence until about that period. They look very much like Ninsei, only a trifle newer. They are

They are marked "Iwakura" .

Awata is some six or seven cho(14 1/2 cho make a mile) east of Heian.

Kinko-zan was first in Iwakura and was using a stamp reading "Iwakura" while he was there, but after his removal to Awata he changed his name into "Kinko-zan". It is only of a recent date that the stamp reading "Iwakurayama" was adopted. The present head of the family is in Awata, and is called Kinko-zan So-bei.

The "mukozuke" bowl of Fig. 1 is a wheel-made Iwakura about two hundred years old. Its clay and glaze are both of a greyish white, the latter being of a lustrous and somewhat translucent sort. The coating is thin and crackled, and shows some greenish, brownish, and blackish tints here and there. It is hard and fine-grained, and rather of medium weight, weighing 48 momme(2/5 lb.)

The Katakuchi bowl(side-mouthed) of Fig. 2 is about fifty years old. It is also a wheel-made piece made of a light yellow clay and covered with a lustrous opaque glaze of the same shade. The crackles are of very fine lines. It is neither very hard nor very heavy, and measures 35 momme (about 3/10 lb.) It has a stamp() on the bottom reading "Iwakurayama".

(5 face of two lines here).

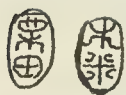
The glazed ware of Mizoro was first made by one Gensuke, also a pupil of Ninsei's at the Mizoro factory. The stamp

御書落 () reading "Mizoro", is sometimes attributed to Ninsei, but the works of the latter made in Mizoro, are always marked "Ninsei". Designs of young pine-trees, fences made of branches, or bamboo leaves called Kumazasa, were very often used on the Mizoroyaki. They are very seldom highly decorated. Usually, they are rather classic looking ^{ware} ~~affairs~~, somewhat like a Ninsei. This factory was also discontinued in a short while. Those of modern make having the Mizoro stamp together with a stamp reading "Ho-zan" are works of an Awata potter of that name, who took a fancy in the ancient Mizoro ware.

' Mizoro(muddy pond) is to the south-west of Matsugasaki, in the grounds belonging to the Kamikamo temple. The village derives its name from this muddy pond. Some say, however, it was so called because the Roku Jizo(six Buddhistic Images) are in the neighborhood, as the characters representing the name mean "Buddhistic sages". It is one ri (2 1/2 miles) north of Heian(Kyoto).


Mokubei, otherwise known as Kyukyurin, was popularly called Kiya Sahei, and lived in Kyoto about the periods of Bunkwa(1804-1817) and Bunsei(1818-1829). This modern master made very beautiful works, mostly after the style of Korean "White glaze" and "Mishimade", Chinese "Seiji" and "Akaye"(red design), and very much like the originals in the materials as well as in the make-up. Usually he used a stamp read-

ing "Moku-bei", but a "furo" (brazier)-stand consisting of a piece of tile, owned by Mr. Matsu-ura has two stamps




, one reading "Awata", and the other, "Moku-bei".

Nanban is a general name applied to countries south of China, including even some territories lying west of Annam.

The wheel-made tea-pot of Fig. 3 is a specimen of Mokubei's works, made after the style of the Mishimade of Korea. It is made of a dark brown clay, and coated with a greyish blue glaze. The pattern was first stamped on and then filled with a greyish white glaze, lustrous but not very translucent. The coating is crackled and rather heavily laid, but not very fine-grained in quality; neither is it very heavy in weight. It measures 39 momme (about 1/3 lb.) The stamp  reading "Mokubei" is found on the inside of the cover. The edges of the mouth and the cover are very sharply cut and not rounded at all; but as a whole, it does not look rugged at all.

The tea-cup of Fig. 4 is another Mokubei made after the old Korean ware called Shiro-Korai (white Korean). The body of the cup was shaped on a mould, but the foot was made with a wheel. The clay is white with a suggestion of greyish pink, and the glaze is greyish white with pinkish spots. The coating is dull of lustre, rather opaque, and

is very thinly laid. The design was stamped on. It is fine-grained and hard in quality, and rather heavy of weight, measuring 22 momme (a little over 1/6 lb.) The bottom edge is very sharp, but somehow that does not give it a coarse and rough appearance. The inscription on the box reads "Tea-cup copied from a Korean, by Mokubei, Awata".

The tea-pot of Fig. 5 was also made by Mokubei after a Cochin ware. It was made on a mould except around the mouth, where it was shaped with the help of a wheel. It is made of a pure white clay, and covered with lustrous translucent glazes of green, dark violet, and yellowish white. The coating is crackled and so very thinly laid that in places the ground is hardly covered. The inside is glazed with a dull brown water-glaze. It is fine-grained, but not hard, and weighs 41 momme (about 1/3 lb.), rather medium weight. The stamp "Moku-bei"  is on the inside of the cover. The cover, mouth, and handle are all sharply cut on the edges.

Japanese tea-pots (Kyusu) of the make-up we commonly see these days, were, I think, first used by Ashikaga Yoshimasa.

Do-hachi Takahashi, of Gojo-zaka, Kyoto, used to make ceramics of various sorts, neither very classic looking, nor very

highly decorated, but rather medium of the two kinds, from about Bunsei(1818-1829). About Tenpo(1830-1843) he went to Takamatsu, Sanuki, and then to Himeji, Banshu, to ^{give} ~~study~~ ^{lessons on} ~~more of~~ the industry. Some of his works were made at Momoyama, of Yamashiro. He was made Ho-kyo about Kayei(1848-1853), when he called himself by the name of Ninnami. He used a stamp reading "Do-hachi"(道八), or another reading "Ninna-mi"(仁那美), but sometimes he simply engraved his name with a spatula.



The hand-made tea-bowl of Fig. 6, very uneven in shape, is a specimen of Do-hachi's works. It is made of a white clay with greyish and yellowish tints. Its glazing is black, with a glucose-colored underglaze. ~~The~~ ^{All the} glazes are lustrous and very heavily laid, but not very smooth in their texture, having a porose appearance, something like a lemon-skin. The designs of Fujiyama are painted in a yellowish glaze of strong lustre and transparency, crackled, but not very heavily laid. Its quality is sandy, coarse, and soft, but heavy in weight. It measures 83 momme(over 2/3 lb.) The name "Do-hachi" is engraved near the foot.

The wheel-made tea-bowl of Fig. 7 is another Do-hachi, made after the style of a Ninsei. The clay is white, somewhat pinkish and greyish. Its finely crackled glaze is of the same shade as the clay, and very thinly laid. The designs are painted in black, red, green, brown, and gold. It is fine-grained and soft, but rather porose in quality, something like an


earthenware. It is of medium weight, and measures 65 momme (a little over 1 1/2 lb.) Near the foot, there are some irregular brush-marks, amid which his name Do-hachi is stamped.


The wheel-made bowl of Fig. 8 is another Do-hachi, made after the style of a Kenzan ware. It is made of a white clay with greyish and light yellow tints. The glazing is of the same color as the clay, but has some pinkish spots both inside and outside, like some Korean wares. It is crackled, lustrous, slightly translucent, and thinly laid. The design is in bluish black, blackish light blue, and white, of which the white is rather heavily used. Its quality is rather coarse, soft, and rather porose like an earthenware. But its weight is fairly heavy, and weighs 133 momme (1 1/10 lb.) There is a stamp reading "Do-hachi" on the bottom.

(Space of two lines here.)

Rokubei Shimizu, of Gojo-zaka, Kyoto, lived about the periods of Bunsei (1816-1829) and Tenpo (1830-1843). He made pottery of various sorts, but mostly of the classic looking type. His stamp was a hexagonal one with the character "Sei" in it (), the first letter of the family name, but on some pieces, his name "Roku-bei" is engraved with a spatula. ().

The wheel-made tea-bowl of Fig. 9 is a specimen of Rokubei's works and is a copy of the so-called "yellow Irāho" of Korea. Its clay is pinkish white and its glazing is yellow with a slight suggestion

of the earthenware color, ^{dull} full of lustre and scarcely translucent. Its quality is sandy and coarse, but it is hard and heavy, and weighing 58 momme (a little less than 1/2 lb.) The name "Rokubei" is engraved with a spatula near the foot. ().

The hand-moulded incense-box of Fig. 10 is another Rokubei, made of a greyish clay, covered with a glaze of the same color. The crackled coating is not very thickly laid. Part of the design is in dark brown with a few yellow streaks. It is fine-grained, hard and heavy, weighing 57 momme (about 1/2 lb.) The hexagonal stamp  is on the bottom. The shape of this box is called "fukurasuzume" (conventionalized sparrow), engraved after the style of a Naro-ningyo, an olden-time wooden image, used to be made in Nara, which was carved out with just a few strokes of a knife, yet very naturalistic in effect. This doll is still being made in Nara.

The early members of the Yeiraku family were only "furo" (tea-ceremony braziers)-makers. It was this family that was making the "furo" to the order and taste of the famous tea-masters Shuko and Sho-o, which are called the Nara-buro (Nara braziers). The first head of the family, So-in Nishimura, popularly called Zengoro, lived in a western portion of Nara, where he used to make the earthenware for the use in the Kas-

uga temple, with some other unglazed wares. He died in March of the first year of Yeiroku(1558). The surname Nishimura was taken from the name of the village where he lived.

The second head Sô-zen(宗善) was also popularly called Zengoro. He moved to Sakai, of Senshu, where he died in November of the third year of Bunroku(1594). He used a stamp reading "Kanayeshi"(caldron maker).

The third Zengoro was also called So-zen(宗全). (The Japanese character "Zen" of this So-zen is different from that of the previous So-zen). He moved from Sakai to Kyoto and lived at Tenjinnotsuji, Rokujo. Nishinoto-in, Shimokyo. Later, at the instance of Hosokawa Sansai, he moved to Anraku-koji, Furumachi, Kamikyo, which street is now called Furono-tsuji (Furo street). Generation after generation, his successors lived in this ^{latter} place. He died in February of the ninth year of Genna(1623). The copper-stamp used by this Sozen was written by Kobori Yenshu.

The eleventh Zengoro, later Zen-ichiro, son of Ryozen(了善), the tenth Zengoro, was called Hozen(保全). He not only took up his family trade of pottery making, but he was a perfect master of the art, especially in making ^{wares} ~~anything~~ after the style of a Cochin, Shonzui, Sometsuke, Seiji, Kinrande, and various others. In the tenth year of Bunsei (1827), the lord of Kishu, Tokugawa, induced him

him to come to his province, where he started to make the so-called Oniwa-yaki (baked in the garden), as they were made in a garden belonging to the lord at Nishihama. This dignitary employer was very much pleased with his works and gave him a gold stamp reading "Kahishiryu" (河内流), and a silver one reading "Yeiraku" (永楽). The industry there became so prosperous and his name so famous, that he was patronized by several other lords, princes, and millionaires, such as Mitsui, for instance. This patronage from the dignitaries and millionaires gave him opportunities of examining their invaluable treasures, and studying a great deal about the manufacture of various rare wares, especially ^{those} of the Chinese style. It was about this time that he began to call himself by the name of Yeiraku. He made a replica of the famous "furo" named "Yo-meiro" owned by the Konoye family, for the Takatsukasa family. This latter family honored him by giving him a stamp and a caligraphic writing both reading "To-cho-ken". The prince of Arisugawa also gave him a very eulogistic writing. All this success and popularity did not satisfy this ^{ceramic} master ~~artisan~~, but simply encouraged him more and more to carry on his experiments on making a white Dutch ware or improving the quality of several colored glazes. Year after year, he was occupied in these experiments, sparing neither time nor expense, until he found him-

self almost penniless when he was burnt out of his house in April of the seventh year of Kayei(1854) by the fire that destroyed the imperial palace. To this enthusiast, who had spent almost all of his money for his experiments, this calamity was almost fatal, and he was forced to leave Kyoto in despair. He went to the southern Gō-shu, where he built a little factory near Yenman-in temple, but in a year he moved again to Yedo, where it was his long cherished desire to go. Being unable to re-establish his industry there, he came^m back to Kyoto once more, where he died broken-hearted shortly after.

The present Zengoro is the thirteenth head of the family. He is running a factory at Ichijo, Aburano-koji, Kyoto.

"Naraburo" is an earthenware "furo" made at Nara.

Sansai Hosokawa, otherwise known as Tadaoki, son of Yu-sai Fujitaka, was called Yoichiro, while young. He was a councillor to the throne, lord of Higo and honorary lord of Yetchu. In the sixth year of Genna (1620), he became a priest, whereupon he called himself So-ryu Sansai. He died in the second year of Sho-ho(1645), and his ashes were buried in Ko-so-in. Instead of a tomb-stone, there stands a stone lantern which had been a treasure of and bequeathed to him by Rikyu, under whom he studied tea-ceremony.

Yeiraku is the name of a period in Chinese history


in the Ming dynasty, during which several beautiful ceramics were produced. This name was given to Hozen, as his works were as beautiful as the Chinese ware of that period.

Hozen was first intended to be a priest and sent to Daitokuji, of Yamashiro. His prospect in the momastery, however, was not very promising. But he had a wonderful skill in the manufacture of pottery. So, after all, it was decided that he should better be adopted into the Nishimura family.


Though the Yeiruka-ware derived its name from the Chinese ware of the period of that name, yet it was Hozen's ambition to excell its Chinese original. Anyway, it is one of the most beautiful wares of modern times. Those having gold designs on the red ground are especially prized; next come those made after the Cochin ware.

Mr. Akazawa told me that Takano Cho-yei, a pupil of Udagawa Shinsai of Tokyo, used to live with Hozen and gave him lessons on chemistry of glazes.


The tea-bowl of Fig. 11 was made by Yeiraku Hozen after the Ninsei style. It is a wheel-made piece of a greyish white clay covered with a lustrous translucent glaze of the same color. Its coating is thin and finely crackled. The design is in gold, red, green, and light yellow, of which the green and yellow

are rather heavily used. The quality is hard, fine-grained and heavy, weighing 56 momme(a little less than 1/2 lb.) There is a stamp  reading "Yeiraku" near the bottom.


The incense-box of Fig. 12 is another Hozen, made after the style of a Cochin ware. It was shaped on a mould, but the inside was shaved off a little and made even with a wheel. Its clay is greyish white, and its glazing is lustrous, green and yellow slightly translucent. The crackles are so small and fine that they are hardly discernible. The bottom is also very thinly glazed, though not crackled. It is hard and fine-grained, and medium in weight, weighing 26 momme(slightly over 1/5 lb.) There is a stamp on the bottom reading "Yeiraku".

Yozo, who lived at Gojo-zaka, Kyoto, used to make various sorts of ceramics of the classic type, like Rokubei's. Some specimens of his are marked with a pentagonal stamp reading "Yo-zo"  , while others have only a written mark reading the same. He lived from about Bunkwa(1804-1817) to about Kayei(1848-1853).


The wheel-made "konro" brazier of Fig. 13 was made by Yozo after the style of the Nishimade-ware of Korea. The clay is greyish brown and the crackled glaze is greyish light blue, lustrous and translucent. It is glazed on

the inside also. The design was first stamped and then filled with a glaze. It is hard and rather coarse-grained. It is not very heavy and weighs 210 momme(1 3/4 lbs.) There is the hexagonal stamp on the bottom , reading "Yozo". The grate inside is an unglazed affair made of a white clay, soft, brittle, and somewhat porose. It is light of weight and measures 43 momme(a little over 1/3 lb.)

The incense-box of Fig.14 is another specimen of Yozo, made with a wheel, in the style of a Ninsei. The clay is white with greyish and pinkish tints. The lustrous glazing is of about the same color as the clay, but slightly bluish. Its inside is slightly glazed, but its fitting edges, and the inside of the cover are bare of glazing. The design is in a translucent glaze of glucose color, tending to dull dark brown. The quality is hard, fine-grained, and of medium weight, measuring 17 momme(about 1/7 lb.) The pentagonal stamp on the bottom reads "Yo-zo".

Zo-roku Mashimizu lived at Gojo-zaka, Kyoto, and made various ceramic wares, not extremely classic looking, but not very highly decorated. Old Korean, Chinese, or Annam wares were used for models. He used a stamp reading "Zo-roku", and another like this  reading "So-sha(?)". He lived from about Bunsei(1818-1829) to about the tenth year

of Meiji(1877).

The tea-bowl of Fig. 15 was made by Zo-roku in the style of a Korean ware, popularly called Gosho-maru. It was made with a wheel, except the foot which is hexagonal. The clay is pinkish grey and the glaze is pinkish white. The coating is lustrous and opaque and has no crackles. It is fine-grained and hard, something between the earthenware and the stoneware. It is heavy and weighs 70 momme(7/12 lb.) The stamp  is found on the bottom.

The wheel-made water-pot of Fig. 16 is another specimen of Zo-roku ware, made after the style of the old Unkwaku of Korea. The clay is of deep brown and the opaque glaze is lustrous blue of a greyish tint. The coating is fairly thick, and has no crackles. It extends to the inside also. The designs of flowers and storks were first stamped on and then filled with a glaze of a little lighter color than the ground, except on the beaks and legs of the birds, which have a greenish tint. It is not very fine-grained, but hard, and weighs 18 momme(1/7 lb.), rather medium weight.

The Otoyaki was originated at Oto, near Kochi, by a Korean ceramist called Sho-haku, who was brought over by the then

lord of Tosa, Chosokabe Motochika, on the occasion of Hideyoshi's Korean expedition. The earliest wares were made of the materials brought over from Korea; ^{and} both their clay and glaze ^{are} ~~being~~ of the earthenware color. Some pieces I saw were fine-grained and very thin, like the Korean original, and were covered with a dull, opaque glaze. They were decorated with designs of a white curtain and snow. Those made of the Tosa clay are a little yellower than their predecessors, both in clay and glaze. Their glazing is dull and opaque, ^{and} ~~their~~ ^{the} quality is not very hard. The designs are, like a Ninsei, put in gold and silver, red, green, light blue, et cetera. The clay came from ⁿ ~~No~~chayama, about two miles and a half west of Ko-chi, evidently discovered by Sho-haku. The furnace was built in the same place where there had been the old earthenware factories. Some of the products ~~have~~ designs of storks and pine-trees, claimed by the villagers to have been painted by Motonobu. Sometime later, the factory was moved to Nochayama, but the products continued to be called by the former name of Otoyaki. The modern wares are finished in a lustrous opaque glaze of bluish white. The manufacture of the earthenware was also going on even after the advent of Sho-haku, and they go by the name of Oto earthen-

ware. In Imado, of Tokyo, earthenware of a very similar kind is made, which is also called Oto earthenware.

Oto or Otsu (small gulf) was so called because it faces Ohtsu (large gulf), which latter is about five miles east of Ko-chi.

The first Korean expedition of Hideyoshi was in the first year of Bunroku, and the second was conducted five years later, in the second year of Keicho (1597).


Chosokabe Motochika, of the Hata clan, son of Ju-kaku, lived in Tosa, reigning all the Shikoku Island for some thirty-seven years before he became a vassal lord to Hideyoshi in the fifteenth year of Tensho (1589). He distinguished himself under the latter as a brave general. In spite of his warlike training, he was much of a man of letters, especially in the line of Hokku (verse)-making, which he studied under Ninagawa Do-hyo. He was always a member of the verse competitions held at Hideyoshi's Shu-raku palace. He was sixty-one years of age when he died. His ancestor, twenty-one generations back, is said to have come from the imperial family of China, six generations off from the first emperor of the Ming dynasty, and lived in the province of Shinano upon his naturalization.

Ninsei of Ninnaji once studied under Sho-haku.

Motonobu, otherwise known as O-inosuke, was popularly called Shirojiro. He was honorary lord of Yechizen, and ~~a~~Ho-gen. Yeisen and Gyokusen were his other names. He died in June of the second year of Yeiroku(1559). (By ^{the} Gwako-benran.)

The wheel-made tea-bowl of Fig. 17 is a specimen of Sho-haku's works. It is made of a clay of the earthenware color of yellowish and greyish tints, and is covered with a lustrous opaque glaze of the same color. The glazing is lightly laid and has very fine crackles. The design is in gold, red, white, green, and black, all of which except black and gold are rather heavily laid. The red is rather dull of lustre, but the white and green are lustrous and somewhat translucent. It is fine-grained, but not very hard. It weighs 65 momme (a little over 1/2 lb.), rather medium weight.

The wheel-made tea-bowl of Fig. 18 is a specimen of the Otoyaki, about twenty years old. It is made of a clay of a greyish earthenware color, and is thinly covered with a greyish light blue glaze of strong lustre, crackled but not translucent. The painting is in white and blackish light blue, of which the white is somewhat heavily laid. It is fine-grained, hard, and medium in weight, weighing 45 momme (a trifle less than 2/5 lb.)

The Bankoyaki was started by Banko, a pupil of Kenzan's. Upon learning the trade in Kyoto, this man moved to Tokyo, where he ran a factory near Komme, and used to make some ceramics of the style of a Chinese ware of the Manreki period. When one Nakazawa Namizayemon invented sometime in Anyei(1772-1780) how to make the glaze as was used on the Chinese Jikkinde, Banko managed to get the secret from the inventor and after that his wares came out in this new glaze. These early products which are marked with 萬 and , both reading "Ban-ko", are called Ko-Banko(old Banko). In Tenmei(1781-1788), Banko moved to Kyoto, then to Kuwana, Ise, in conformity with the desire of Matsudaira Sadanobu, honorary lord of Yetchyu. One Yamada Yoshinobu, who lives in Daichmaru Kuwana, is said to be one of his descendants, but this man is not making any pottery. About one hundred years after the time of Ko-Banko, one Mori Yesetsu, of Kuwana, a dealer in old papers, found an illustrated book concerning the manufacture of the Ko-Banko, which he thought was too valuable to be thrown away. As he read it, he found himself very much interested in pottery-making, and after some baffled experiments, he at last succeeded in making something just like the Banko. He put them on the market marked "Yusetsu", together with the Banko stamp. Like the Chinese "Shide" ware, his tea-pots were made by hand on a mould, having some designs, such as birds on the waves, or Dragons in the storm, engraved on it. Thus his wares, which by the way are much lighter than the Chinese models of his, have designs on the inside, but the outside

The first part of the paper discusses the importance of the study and the objectives of the research. It then proceeds to a detailed description of the methodology used, including the data collection and analysis techniques. The results of the study are presented in the following section, followed by a discussion of the implications and conclusions. The paper is organized into several sections, each dealing with a specific aspect of the research. The first section is an introduction to the topic, followed by a literature review. The methodology section describes the research design and the data collection process. The results section presents the findings of the study, and the discussion section interprets these findings in the context of the research objectives. The conclusion summarizes the main points of the paper and suggests areas for further research.


has only the finger-marks. He is said to be the first man in Japan who ever made tea-pots with a mould. Fuyeki, popularly called Yohei, his younger brother, even excelled his brother in workmanship. His tea-pots have round handles, while his brother's have usually rectangular ones. It was about forty-five years ago that Yu-setsu succeeded in turning out his first goods, but it was not until some ten years after that he began to make some painted wares. Mori Yogozaemon, one of his descendants, is still making some pottery at Obuke, near Kuwana.


Banko studied tea-ceremony under So-sa Genso, son of the tea-master So-zen Hisata, and adopted son of Ryo-kyu. So-sa was also known by his other names, Kakkakusai Ryuken and Ho-ryusai. He is said to have been the greatest tea-master after So-tan, and it seems there are many tea-utensils ^{in existence} that were specially made to his order and taste. He died in June of the fifteenth year of Kyo-ho(1730), fifty-three years of age.


Later in his life, Matsudaira Yetchunokami, lord of Shirakawa, Oshu, was made lord of Kuwana. He is also known by the name of Shi-rakawa Raku-o. About Tenmei(1781-1788), he found himself the actual ruler of the whole country, as chief executive under the Tokugawa Shogunate. He was not only a connoisseur, and art-enthusiast, but he wrote several valuable books on art, of which Shu-ko-jisshu is one of the most important. It was he that induced Banko to come to his province, in order that ^{he} ~~the ceramic art~~ may enhance the

local prosperity and wealth *by the industry.*

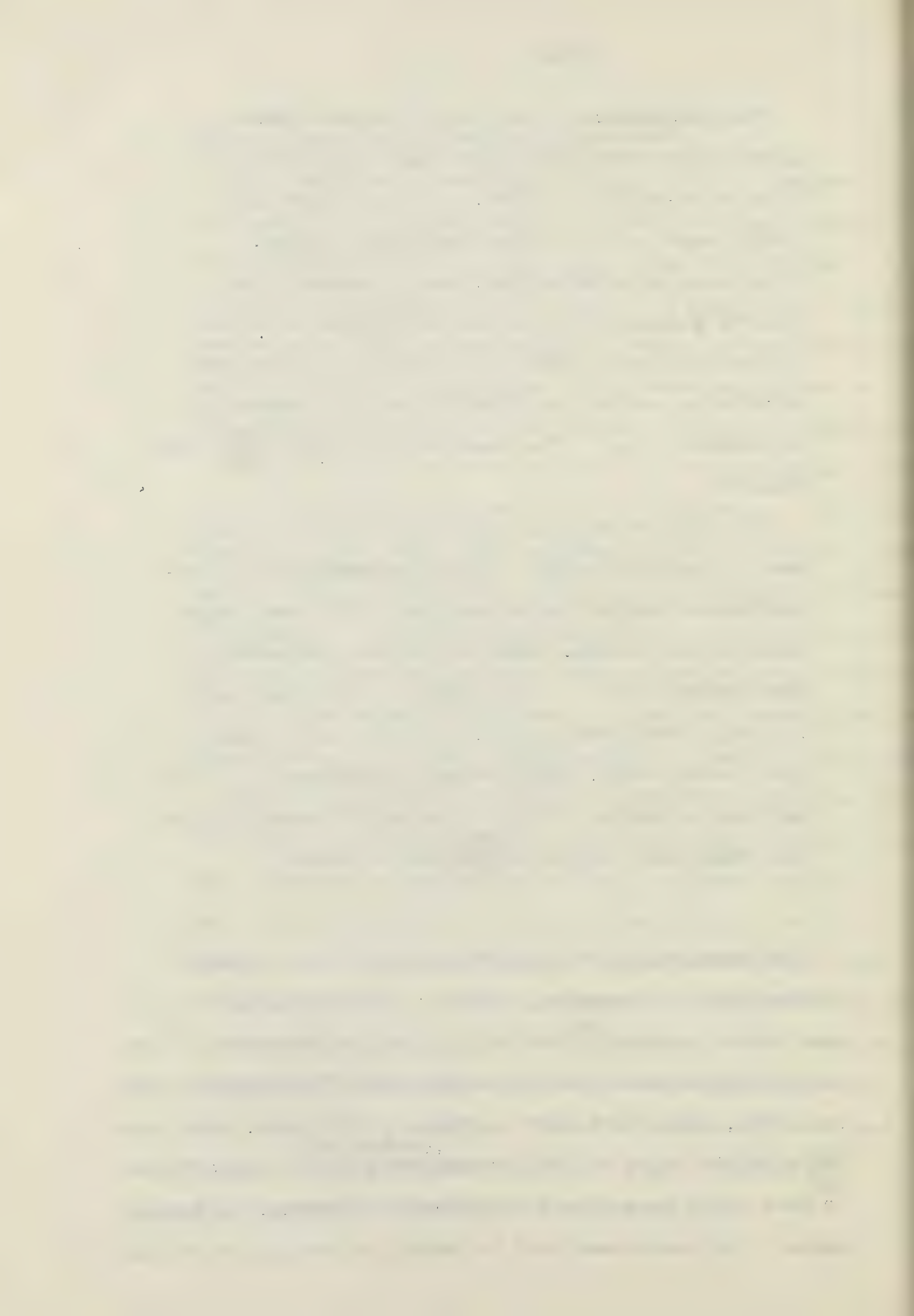
The wheel-made flower-vase of Fig. 19 is a specimen of Banko, about ninety years old, made sometime in Kwa-sei period(1789-1800). It is much like the Chinese ware called Jikkinde. It is made of a clay of the earthenware color with a pinkish shade, evidently the Ise clay; and the crackled opaque glaze is lustrous pale green on the outside and white on the inside. The pale blue within the elliptical outlines on the side has fine crackles. This glaze looks much like that of an old Awata-ware. The painting is in gold, pink, red, crimson, green, pale green, yellow and brown, of which the latter six colors are very heavily applied. The plum-blossoms on both sides of the neck, the conventionalized vine and the butterfly on the middle seem to have been put on later, as they look newer than the other parts. A stamp reading "Banko" is found on the bottom.

The wheel-made "katakuchi"(side-mouthed)-bowl of Fig. 20 is another specimen of Banko, about one hundred years old, made sometime in Tennmei(1781-1788). It was probably made after the style of the so-called Ningyode Seiji of China. The light brown clay of which it is made, seems to be an Owari clay. The glazing of the same color as the clay is rather opaque, dull of lustre and is not crackled, though it is very thinly applied. The designs were engraved on with a spatula. It is fine-grained, hard, and heavy, weighing 31 momme(about 1/4 lb.) A stamp  reading "Banko" is marked on the bottom.

The incense-box of Fig. 21 is another Banko, about one hundred and twenty years old, made sometime in Ho-reki(1751-1763). It is a copy of a Cochin ware, and is called Azuma(east) Banko. It is made of a white clay, and is covered with a rusty glazing of green and yellow, except on the bottom and inside, where it is white. It is very brittle in quality and light in weight, measuring 24 momme(1/5 lb.) The stamp on the bottom  reads "Banko".

The wheel-made water-pot of Fig. 22 is a specimen of Yusetsu's works. It is decorated with "Ishime"(hammer marks) on the outside, with some finger-marks on the inside, while its bottom has marks of some coarse cloth. It is made of a greyish clay, slightly translucent, and is finished in a glaze of the glucose color, lustrous and translucent. It is hard and of medium weight, weighing 70 momme(7/12 lb.) The stamp near the bottom  reads "Banko".

The Yokkaichiyaki was first made in the third year of Ko-kwa(1846) at Akuragawa, of Ise. The clay used for it came from a piece of ^{rice}rice-field in the neighborhood. The early products were limited to the line of "yukihira"(a chafing dish), like those made in Awata. But later, some tea-bowls of the shape of the "chufuku" ^(medium size) bowls made by Seto Kaisaku were being made from a clay found at Okayama, of Hanezumura. The goods were sent to Tokyo, on consignment to one



Takahara Tobei, of Honjo Hitotsume, an insignificant retain-
er of the Tokugawas. But since the early Meiji period, the
industry has not been very prosperous, and so now they are
making only imitations of Banko tea-pots.

Yokkaichi is in Asaake district of Ise.

A villager of Nagashima, of Kuwana district, found
out without much difficulty that the Yusetu's Banko
pots were made with a mould, as the marks of the mould
left inside the ware, readily showed it; only he did
not know just how the mould was made. But it did not
take him very long before he induced one of the chief
workmen of Yusetu's to tell him who was making the
moulds for Yusetu. He got hold of the mould-maker,
and had the proper moulds made for himself. Once in
possession of the long envied implement, he set out to
make the Banko ware in his own village. The Yokkaichi
artisans received their training in this latter factory
before they started their own in Yokkaichi.

The cigarette-box of Fig. 23, made by hand with the
help of a mould, is a work of Doi Kasuke, of Yokkaichi.
It was made in April of the fourth year of Meiji(1871).
The whole thing is in the shape of a full grown pistil
and a flower of lotus with some leaves for its stand.
It is made of a brown clay. The stems and leaves are
glazed in green, but the flower is in white and pink.
All the glazes are opaque, lustrous, but not very hand-
some. The quality is hard and heavy, weighing 130

momme(1 1/2 lbs.) The seeds are made movable in the ovules. As a whole, it is odd of shape, but not of very tasteful make-up.

Kutaniyaki was started by one Tamura Gonzayemon of Kutani, Enuma district of Kaga, under the patronage of his lord Mayeda Toshiharuru of Daishoji, but his works were not very satisfactory. Toshiaki Mayeda, son of Toshiharuru, was no less anxious than his father to make the industry a success. He sent one Goto Saijiro to Karatsu, Higo, to study the art, and it was by this Saijiro that the industry was brought to success. The materials came from a near-by valley, and the paintings were done by Kano Morikage. The early products are now called the Ko-Kutani(old Kutani). Somehow it was discontinued after a while, and it was not until June of the seventh year of Bunkwa(1810) that the industry was resumed by Yoshida Sennyomon, a merchant of Daish^oji. The factory was put into the hands of one Miyamoto Uyemon, and was turning out wares decorated in blue in the style of a Cochinware. The output of this new factory was called Yoshidaya-gama. Four years later, the factory was moved to Yamashiro, where not only a great deal of improvement was attained on the preparations of the wares but the style of the decorating was entirely changed by the artist Iida Hachiroyemon, who got his idea from a Chinese book he found in Kibi temple of Tsuruga. The use of the red glaze characteristic to the Ku^tani ware

was introduced at this time. The products of this period are called Hachiro-gama.

Hachiroyemon was not without some successors to his trade, but it seems they were not very successful and had to give up the factory again. At present, one Tsukadani Asashi, who claims to be the fifth successor of Kutani, is running a factory.

The exact date of the origin of Kutaniyaki is not known, but Toshiharu, the dignitary promoter was made lord of Daishojo in June of the sixteenth year of Kwan-yei(1629), and died in the third year of Manji(1659). His son Toshiaki died in the fifth year of Genroku (1692). And we can get some approximate dates from these facts.

Morikage Kusumi, popularly called Hanbei, was a pupil of Tannyu, and husband of Sesshin. He sometimes called himself Mugesai.

The wheel-made bowl of Fig. 24 is made of a greyish clay and finished in a dull opaque glaze of the same color. The green used for the design is of a very beautiful shade. The violet and yellow are of a dark tone, strong lustre, but little translucency. The entire outside is green, except on the bottom, where the color is ^{that} of the constituent clay, and the character "fuku" is written in green. It is hard and fine-grained, and weighs 170 momme, rather heavy for the size. This specimen seems to be about one hundred and fifty years old.

Aganoyaki was started by Agano Kizo, formerly Sonkai of Fusan, who had, accompanied by his sons, come over to Japan, on the occasion of Hideyoshi's Korean expedition, with Kobayakawa Takakage, lord of Buzen, and started a pottery factory at Agano, of Tagami district, Buz^ean. The earliest works were made from the materials brought over from his own country. Something like Rakuyaki, these early works ^{are} ~~were~~ simple and classic looking, glazed in black. But they ^{are} ~~were~~ not very fine-grained in quality and rather heavy in make-up. Later works are made of a brown clay and finished in a dull violet-black glaze, heavily laid, having a porose appearance, like that of a lemon peel. Some of them have the "mushikui", flaws intentionally made as if they were eaten by some insects. In quality they are rough, porose, soft, and light. Some have irregular brush marks around their foot that make them look all the more primeval and classic. Works of still later periods are made of a clay of lighter violet, and coated with a dull opaque glaze of greyish yellow, very thinly laid, much like a Takatori ware. Some are made of a very finely sifted clay, hard in quality, and of the color of the Higo clay, ^{and} finished in a lustrous translucent glaze of glucose color. They are very light in their make-up, and look much more elegant than the Takatori ware, and have less of the Japanese taste. They are very hard, and sound like a metal.

Then again, some specimens are made of a whitish clay, hard, and fine-grained, and finished in a white glaze.

In the seventh year of Keicho(1602), Kizo moved to Higo with his two sons by the inducement of Kato Kiyomasa, leaving behind at Agano the other son of his, who continued the business there incessantly. Kizo and his two sons built a factory at Takatamura, Yashiro district in the province of Higo.

Most of the modern Agano ware^② have the lemon peel effect and so they are called "Yuhadayaki"(lemon-skin ware). They have much of the appearance of the ancient Agano, but somehow they look cheap. Like the ancient products, they even have those irregular brush marks around the foot. Next to the lemon-skin ware, the "mokumeyaki"(wood-grained ware) are most in evidence. They have wood-grain marks in violet on a yellow ground. Then comes the white ware called "Shirode", finished in a lustrous translucent glaze of pure white, thinly laid. They are fine-grained and sound high by the sound test. Several other kinds are being made now, but the yellow"Nankin" is the most important of them.

Takakage, son of Mo-ri Motonari, and adopted by the family of Kobayakawa, was commonly called Matashiro. He was noted for his righteous and congenial character, as well as for his high standing in the literary and military studies. Many an anecdote is told of his exploits and accomplishments. He accompanied Hideyoshi on his Korean expedition,

during the course of which, he distinguished himself on several occasions. The undisputed power of the Mo-ri family over the ten provinces that it reigned was due to a great extent to his skillful and well-guided administration. He died in June of the second year of Kei cho(1597) at the age of sixty-two. His remains were buried in a temple of Hagi, which is now called Takakage temple.

Kato Kiyomasa, called Toranosuke when a boy, was born in the fourth year of Yei roku(1561), at Nakamura, Aichi district of Owari. He was a son of Kiyotada, a retainer of Saito Dozo, who died during the war with Oda Nobunaga. Upon his father's death, Kiyomasa a three-year old infant, was taken to the family of Hideyoshi, a cousin of his mother's. It was much ^{due to} ~~with~~ the help of this great general that this promising youngster was able to bring his family name again to its old-time fame. Later in his life, he was made lord of Higo. He died in June of the sixteenth year of Keicho(1611), at the age of fifty-one. He was almost an ideal soldier, good and brave, and a very popular general too, well-read and ever resourceful. His bravery and exploits during the Korean expedition were sung even among the Chinese poets. His ability in the civil administration was rather overshadowed by his military fame. But his virtues as a sovereign

lord are very well remembered and highly praised even now by the Higo people.

The wheel-made tea-bowl of Fig. 25 is a specimen of the Agano ware, about two hundred and fifty years old. It is made of a brown clay and is coated with a lustrous opaque glaze of dark brown. The heavy coating is not very smooth, but has the lemon-skin effect with some "worm bites". Around the foot, there are those irregular brush-marks. It is coarse, porose, and soft in quality, but as a whole, it is a classic looking handsome piece. It weighs 57 momme (about 1/2 lb.), rather light for the size.

Hizenyaki, started by Goroshichi, is something between a stoneware and an earthenware. Its ~~a~~ white glaze is not very beautiful, but the blue is somewhat handsomer. Many specimens look like an earthenware. Gorohachi, younger brother of Goroshichi, used to make very similar goods, but his works were mostly large tea-bowls, which became so popular that any large tea-bowl made ^{over} by other makers came to be called by the name of Gorohachi tea-bowls. Both of them were pupils of Shonzui, and so their earliest works are painted in blue on a white ground, like the latter's works.

Shonzui, Kondo Gorodayu by the common name, was a shipping agent at O-kuchi, Matsuzaka, Ise. He went over to China in the Ming dynasty, where he studied the ceramic art and made some sometsukeware (ware

painted in blue on the white ground). These works of his executed during his stay in China have an inscription reading "Made by Gorodayu Go Shonzui".

After his return in the tenth year of Yeisho(1513), he went to Hizen, Ise, and Owari, and had his works which he prepared with the materials he brought over with him, baked in the local factories. Later works are made of the native materials. None of his descendants became a ceramist, but they all took to farming. Some of them are said to be still living.

The wheel-made tea-bowl of Fig. 26 is a work of Goroshichi. It is made of a white clay of greyish and pinkish tints. Its crackled glazing is opaque muddy white with dark spots, and not very heavily laid. The painting is in a dark blue glaze of lustrous nature, evidently a Chinese material. The quality is hard and medium-grained, and heavy, weighing 115 momme (about 1 1/2 lbs.)

The so-called Shinoyaki seem to have been first made at a Seto factory to the order and taste of Shino Saburoyemon Munenobu. Some specimens dated Taiyui(1521-1527) are made of a very hard clay and coated with a dull white glaze. They are not much different from those that are known to have been made in the days of Munenobu. The output of the following period is fairly hard, but not very strong

owing to the insufficient heat in which it was baked. Their glazing is more lustrous than the earlier goods. Works of still later periods are much softer.

Shino, otherwise known as Sho-in-ken or Kwakosha, a retainer of Ahikaga Yoshimasa, is the founder of the Shino school incense-etiquette. He wrote a book on the subject.

Shinoyaki seems to have been made at Akatsumura, Seto, as there are still being made there wares of a very similar type.

The wheel-made katakuchi(side-mouthed)-bowl of Fig. 27 is a specimen of the so-called "mugiwara" (straw ware) of Shino, about two hundred and eighty or ninety years old. It is made of a white clay with a greyish and pinkish tint, and coated with a lustrous opaque glaze of about the same color as the clay. The coating is applied rather unevenly and has crackles of varying sizes. The design is in blue, brown, and yellow, of which the yellow is much like the yellow glaze of an Izumo ware. It is hard, medium-grained, and heavy, weighing 80 momme(2/3 lb.) It is a very classic looking piece.

The founder of Hagi-yaki was Saka Komazaemon, formerly Kikei of Korea, who with his wife accompanied Mo-ri Teru-

moto on the occasion of Hideyoshi's expedition. Komazae-mon is his naturalization name. First he lived in Aki province, but later he moved to Matsumoto, near Hagi, of Choshu. He made several trials of different clays and Kaolins, and once when he ^{had} ~~he~~ ^{had} found the right materials, he was very busy in the industry.

Saka Michisuke, one of his descendants, is now living at Nakanokura, of Matsumoto, and is manufacturing the Nakanokurayaki. He uses a mixture of two clays, one of which he gets from Daido-mura, Kogori, of Suwo, and the other from To-jin-yama, of Matsumoto. This mixture clay has a yellowish red color. The clay for the white wares comes from Ukino, Sanami district of Suwo, while that for painting the designs comes from Obata, near Hagi, Choshu. It is said some Chinese materials are also being used recently.

The glaze of the Matsumotoyaki is very hard, while that of the Fukagawayaki, which branched out of the former, is soft.

Fukagawamura is in O-tsu district of Choshu.

Mo-ri Terumoto, grandson of Motonari, was born in the second year of Ko-ji (1556), and succeeded his grandfather in reigning the ten provinces of Aki, Suwo, Nagato, Bitchu, Bingo, Hoki, Inaba, Izumo, Iwami, and Oki of the family tenure, as his father had died before his grandfather.

He made himself a very good ruler. Upon his becoming a vassal lord of Hideyoshi's, he was honor-

ed with successive promotions in his official ranks, but his manor was cut down to the seven provinces of Aki, Suwo, Nagato, Bitchu, Izumo, Iwami, and Oki. Upon the downfall of the Toyotomi family, at the famous battle of Sekigahara in the fifth year of Keicho (1600), he retired into priesthood, and changed his name into So-zui. At that time, the Mo-ri family held the two provinces of Suwo and Nagato (otherwise called Cho-shu). He died in the second year of Kwanyei (1625), at the age of seventy-three.

The incense-box of Fig. 28 is a specimen of Michi-tsuke's hand-made works. It is made of a pinkish grey clay and finished in a grey glazing. But where the glazing is more heavily laid, it tends to pure white. The bottom, the inside of the cover, and the fitting edges are bare of glazing. The coating is lustrous, but not translucent or crackled. It is rather fine-grained, but the texture is not very compact. It is hard and heavy, and weighs 40 momme (1/3 lb.)

The forerunner of the Oniwayaki of Kishu was being made from about Bunkwa period (1804-1807) in the form of a "some-tsuke" ware (painted in blue on a white ground.) In the tenth year of Bunsei (1827), Hozen Nishimura Zengoro was invited by the then reigning lord of the province from Kyoto. This famous ceramist started to manufacture some wares of the style of a Cochin ware, in a villa-garden (Oniwa) at Nishihama, be-

longing to his lord-employer. Hence the name "Oniwa-yaki" (the garden-baked). They are very beautiful pieces of work, made of a greyish brown clay and glazed in yellow, violet, green, deep blue, or white, of strong lustre and translucency. They are hard and fine-grained, and are so very exquisitely made that they are scarcely inferior to the real Cochin. They are marked "Kairakuyen", either stamped or written. In the winter of the same year, the artist was honored by his lord with a gold stamp reading "Kahin Shirayn" and another silver one reading "Yeiraku" (see Vol. VII.), in consideration of his excellent workmanship. In about Kayei (1848-1853), the factory was moved to Otokoyama, but the new output was much of the same sort, only slightly inferior to the earlier ones in quality. They are marked 南田 紀 山 (Otokoyama of the Southern Kishu). Then from the Kayei period (1848-1853) 2, 人 Mixuno, Tosanokami, one of the rear vassals of the Kishu family, started a factory in Tokyo, at Haramachi, where he made wares of a similar type to the Oniwayaki, in order to enhance the name of the goods made in his native province. These Tokyo wares are marked "Sanrakuyen" 三楽園, but their quality is hardly comparable with even that of the Otokoyama wares. The Tokyo factory was discontinued after a little while, but that of Otokoyama was running until about ten years ago, when it was also abandoned. About eight years after that, one Miyai Saju-ro began to make similar wares at O-tamura, two or three miles east of Wakayama, Kishu, but his works are much coarser and less skillfully made than their predecessors. Then,

there was another Kishu man, Hotta So-juro by name, who started a factory in Kobe only last year. His products are prettier than the Miyai wares, but none the less very coarse looking compared with the earlier wares.

The fire-box of Fig. 29 is an Oniwayaki, made of a greyish brown clay and finished in a deep blue glaze. The design is in lighter blue with its outlines in white. The glazing is very lustrous and translucent, like a glassware, and is even more beautiful than a genuine Cochin. It is hard, fine-grained and heavy, and weighs 200 momme (1 2/3 lbs.) Besides the stamp "Kairakuyen" ^{保楽園}, it has the date of "the eleventh year of Tenpo" (1840), both written in green, on the bottom.

Awajiyaki was started about forty years ago by Minpei, who had learned the trade somewhere in Kyoto. The present maker is the second of generation. A cousin of Minpei, Kazu Sanpei by name, was also making some ceramics, mostly copies of Cochin wares, painted Koreans or Ninseis. Their works are very hard in clay but rather soft in glazing, though the latter is strong of lustre and beautiful in appearance. Minpei was a doctor and naturally had a fine taste, which enabled him to make beautiful works. The one drawback of his works is that the glaze can not retain its beautiful lustre when it is baked again after

the design has been painted on.

Awajiyaki is made at Igano, Awaji.

The wheel-made plate of Fig. 30 is a specimen of Minpei's works, copied from a "painted Korean". It is made of a greyish white clay and is covered with an opaque glazing of beautiful white, not exceedingly lustrous. It has crackles of large sizes. It is decorated on the inside as well as on the outside. The bottom is glazed in *d*ull brown. It is sandy and coarse, but hard and heavy, weighing 76 momme (about 2/3 lb.) The stamp on the bottom reads "Minpei".

Ninegawa Noritane.

December of the tenth year of Meiji (1877).

Kwanko Zusetsu
Illustrated Notes on the Antiques

Pottery.

Vol. VI.

By Ninegawa Noritane.

October of the twelfth year of Meiji.

1879.

To make a research of Japanese pottery, one has to resort very often to various opinions and traditions, and sift and test them himself by material evidences where possible, as the book records of pottery are so very few and scanty that they are scarcely of any help to the investigator. As to things more than seven hundred years old, some archaeologists are better to be consulted, as most tea-masters can give opinions only about tea-utensils or other wares of classic type, not more than seven hundred years old. Veteran local-governors or ex-tea-ceremony-officials of the feudal times are apt to be able to give light upon the history and progress of the local products of their provinces. As regards the quality and value of an individual piece, intelligent collectors may best be asked. Traditions can be had at various temples or in wealthy old families. Manufacturers can tell about the qualities and localities of the materials. Some local governments can often give some useful facts concerning the history of the local wares, while as to new things, we better ask judges or committees of one or another art exhibition.

Then again, treasures owned by temples or dignitaries are specimens of antiques very well and nicely kept, while those in the hands of dealers are usually in besmirched condition.

Depending on such sources and evidences as I could get, and my own collection of more than twenty-five hundred pieces,

old and new, I have tried to classify the Japanese pottery in the previous five volumes of this book, according to their ages and localities, but I must confess that the result of these researches of mine is far from complete and exhaustive. Few archaeologists are inclined to make a comparative study of modern wares, ~~besides the older ones~~, and manufacturers do not know or care about antique goods. So their opinions and knowledge are rather extreme one way or the other and even when combined, they still leave many gaps, so to speak, to be filled somehow to enable one to get a not altogether disconnected knowledge of the history and progress of our ceramic art.



Actuated by a desire to make more complete my studies on pottery, I left Tokyo on September sixth of the eleventh year of Meiji(1878), on an investigation trip which extended to November twenty-third of the same year. During the trip, I visited several provinces along the Tokaido, and Kydto, Yamoto, Kii, Awaji, Awa, Sanuki, and then through Bizen and Harima to ~~S~~^utsu and Izumi. Besides collecting more than one thousand specimens either from local collectors or dealers, I have been rewarded with a great deal of useful information and knowledge, as to the furnaces, various implements of ^{the} industry, materials, methods of making, old ruins of furnaces, their topographies, and treasured specimens of various temples, et cetera. The forthcoming two volumes of this book are some of the results of this last trip of mine.

Shidoroyaki is made at Shidoromura, Haibara district of Yenshu. It was on September ~~minth~~ of the twelfth year of Meiji(1879), that I first went there. The village is about three miles and a half from Kana-ya on the upper O-i River. The earliest furnace, which still exists, is said to have been built by priest Gyoki. Other old furnaces which were excavated sometime ago are also of a very ancient date, and the fragments of pottery ^{found} in ~~them~~² look very much like the so-called Gyoki ware. Anyway, they must have been made more than one thousand years ago.

The next oldest works of Shidoro are a natural-glaze-ware of the "classic" appearance like a Shigaraki or Imbe, made of a brownish clay and finished either in a brownish glaze or in a yellowish dark brown of uneven thickness and tones. They must have been made some five hundred years or more ago.

Ever since that time, the industry has been carried on there. Down to about the ²Tensho period(1573-1591), the output was mostly in the line of the "sundry" goods, such as jars, or long-necked pitchers, but very few things were made in the line of tea-utensils. These Tensho or earlier products are now called the Ko-Shidoro (Old Shidoro). It is from the days of Nobunaga and Hideyoshi that any tea-utensils were made there, finished, unlike their predecessors, in a double coating of a light-brown glaze, probably acquired from Seto, which is not very far off. However,

it was acquired, it is a very beautiful glaze, lustrous and ^{lucent}transparent. As there is in existence a diploma given by Tokugawa Iyeyasu to the factory dated the sixteenth year of Tansho(1588), it can be safely supposed that the factory was in quite a prosperous condition before that time.

About the Kwanyei period(1624-1643), tea-utensils of various sorts were being produced in a large quantity and the famous Kobori Yenshu had some pieces made there specially to his order. The output of this period is made of a fine-grained brownish clay or of a greyish light green one. The glazing is lustrous and ^{lucent}transparent, and is of yellowish or blackish brown, or sometimes bright green, usually laid over a brownish underglaze. As a rule, the products of this period are rather light in their make-up and very deftly made. It seems that glazing the inside of a tea-jar was also introduced about this period. Sometime about Kyo-ho (1716-1735) the factory was moved to Yoko-oka, a little north of Shidoro. The stamps  or , both reading "Shidoro", were first used about this time.

Some old furnaces of Shidoro are still in existence on a hill, behind the Kwannonji temple, but no pottery is being made in the village now. It is from the furnaces ^{of Yoko-oka} that the modern Shidoroyaki comes. The recent output is much in the style of a Cochin ware, finished in ^{lucent}transparent green or brownish glaze,

and sometimes painted in a rusty color. Some tea-pots and pitchers are made of a white clay and not infrequently decorated in the style of a Kiyomizu ware. They are all very good, but those in the time-honored "torafu" glazing are especially beautiful. Tea-jars, flower-vases, jars, and plates are also made.

The white and blue clays, which they now get from Minamida and Kamaya of the village, are put together in a pail full of water, well stirred up and mixed, and then left to settle. This settling process is repeated in another pail before the water is drawn off and the clay is spread on a board to dry. When it is dry enough to be worked upon, it is well kneaded, applied to a wheel, and shaped with the help of a spatula into any desired forms. After some time of drying in a shady place, the unbaked wares are put into the furnace covered with a mixture of certain quantities of powdered pink stone which is also found in the same village and ^{some} ashes. This mixture is that which comes out as the glaze when the wares are taken out of the furnace after their due course of baking, which takes about six or seven days. The first two days are for actual baking, and at the end of this, the furnace is closed air-tight with some mud. The remaining four or five days are for the contents to get gradually cooled. The glazing which turns ^{out} ~~only~~ from the mixture of the powdered stone and ashes is called "torafu" by the local manufacturers.

There are two sets of furnaces in the village now, both

built in the style of a Kyoto furnace. But one of them has a round compartment in the style of a Seto furnace attached to the back end of it.

One ^{of them} belongs to Suzuki Kenjiro, Yoshishige, Risuke, and Shizo, all of the Suzuki family, and the other belongs to Suzuki Kayomon, So-bei, and Tamekichi, also of the Suzuki family.

The wheel-made tea-jar of Fig. 1 is a specimen of ^{the} Shidoroyaki. It is made of a hard, fine-grained, and somewhat sandy clay of greenish grey.

It is heavy and weighs 62 momme(about 1/2 lb.)

Its lustrous glaze is brown with reddish streaks, rather heavily laid. The inside and the

bottom are not glazed. It seems to be some two hundred and eighty or ninety years old. The

inscription on the box was written by Kenzan, and reads "Tsuru-^{ko}-tamago(egg of a stork) of Shidoro".

A little poem is found on the inside of the cover.

The wheel-made tea-bowl of Fig. 2 is made of a hard, coarse, and sandy clay of a greyish tint, and glazed in a somewhat ^{lucent} ~~transparent~~ brown glaze with a streaky effect. The foot is bare of the glazing.

It weighs 100 momme(5/6 lb.) It seems to be about two hundred and fifty or sixty years old, but rather coarse looking beside the tea-jar of Fig. 1.

The image of Fig. 3 is another Shidoro, made with a mould. The clay is reddish brown, rather *coarse*

and sandy, ^{but} fairly hard. It is pretty heavy, and weighs 475 momme(about 4 lbs.) The thin glazing is light brown and not very lustrous. The base is not glazed. This piece seems to be about one hundred years old.

The wheel-made cup of Fig. 4 is another specimen of the Shidoroyaki made with a wheel. It is made of a fine-grained reddish clay, and is rather soft and porose. The weight is about medium, and weighs 41 momme(about 1/3 lb.) The under-glaze is dark brown, over which are laid two coatings of light brown and green. Both the outer glazes are transparent ^{lucent} and thinly applied. This piece seems to be only about fifteen or sixteen years old.

The wheel-made pitcher of Fig. 5 is another specimen of ^{the} Shidoroware. It is made of a greyish white clay, hard and fine-grained. It is of medium weight, measuring 79 momme(about 2/3 lb.) The green coating of the top is lustrous and thinly laid, but the rusty glaze of the body has little lustre and rather thickly laid. The designs were put also in a rusty glaze, but another coating of a lustrous yellowish green glaze ^{is} ~~was~~ thinly applied over them, which makes the designs look as if they were put in brown. The inside and the bottom are not glazed at all.

This specimen is only five or six years old.

The Ochiaiyaki must have been made at Ochiai, Aichi district of Owari, as there are several ruins of old furnaces in the nearby hills, as I was told on this trip (September twelfth, 1879). All of them are built in the style of an Owari furnace. On April twenty-fourth of the same year, some potteries, evidently imperfect ones, were excavated from near Okehazama. Two saucers, one about six inches in diameter, and the other three inches, and some jars and bowls with covers were found among the excavations, all of which look eight or nine hundred years old and very much like the ware popularly known as the Gyo-kiyaki. The Bengyokushu has a very brief remark of the Ochiaiyaki, but it says it was a very good ware. It seems the industry was carried on until about Kw^anyei (1624-1643), though of course, the products of that late period must have been glazed wares.

Ochiaimura is not far from Okehazama.

The bowl shown in Fig. 6 was dug out from near Okehazama on April ~~ten~~^{win}ty-fourth of the eleventh year of Meiji (1878), and seems to be an Ochiaiyaki. It is a wheel-made piece made of a greyish white clay, medium-grained and hard. It is heavy and weighs 86 momme (a little less than 3/4 lb.). The base is not made out of the same piece of clay as the body, but it was made separately and fixed

on to the body. While baking, it must have been covered with ashes, which combining with the vitreous matter contained in the clay formed a sort of natural glaze of lustrous grey with a suggestion of green. As it was baked with others, one on top of another, the middle of the inside is not glazed. On the base, there are marks of some rice-husks, which must have been used between the wares when they were put into the furnace, to prevent them from sticking each other. It looks to be eight or nine hundred years old.

The saucer of Fig. 7 is of the same quality and make-up as the proceeding one. It is covered with a natural glaze along the upper edge. It weighs 16 momme(about 1/8 lb.)

The Narumiyaki was made at Narumi, Aichi district of Owari. When I was there on September twelfth of 1879, I was told that there were several old furnaces in the neighborhood, similar to an old Seto furnace in their construction. The Narumi furnace is not far from the ^aKannonji temple in the village, where it is said the industry was carried on down to Kyo-ho(1718-1735). The early Narumiware seems to be of the same quality as those old pieces unearthed near Okehazama. Later products were mostly in the line of sundry goods, with a Seto-style glazing, and so were not very widely

known. Those that are decorated with some queer paintings, which are said to have been suggested by Oribe Koda are called Oribe, instead of Narumi, though some Seto or Kyoto wares with similar decorations are also ^{called} ^{name} by the ~~for~~ ^{of Oribe.} ~~her names.~~ Then again, those having the Oribe style of decoration, but finished in the old-time Narumi glaze are called Narumi-Oribe.

Narumi is between Seta and Chirifu, and a little over a mile from Okehazama. The ancient Narumi is about one third of a mile from the present Narumi.

A book titled ^{the} Chado-gu (tea-utensils) says: "The Narumiyaki were so called because they were made at Narumi about three hundred years ago. They were of a very beautiful shape. Later, when Koda Oribe took a fancy in them and had some pieces made specially to his order, the wares began to be called Oribeyaki, of which a great many specimens exist. Of course, those that are called Oribe were not all made to his order. Works of later periods are as much different from the real Oribe, as the latter are different from the early Narumi".

It says in ^{the} Bengyokushu that Koda Oribe Shigekatsu had only sixty-six pieces of tea-jars made to his order at Narumi and distributed them to so many provinces. This is why they are so scarce now. They are made of a fine pinkish clay and glazed in a reddish brown coating with some yellow spots. The ~~nitokiri~~ ^{mouth} and the make-up of their mouths are beautiful.

It also says the Oribeyaki were made to the order of Koda Oribe. They are made of the same kind of clay and glaze as the previous ones. Some pieces with ears are often in queer shape. The Narumi-Oribe are made of a light yellow clay, usually very light in the make-up. The tea-jars are not so very rare, but they are very expensive.

They are soft in quality and light of weight. Some pieces have slight suggestions of silver or gold, while some are entirely black. Some have their sides a little dented in with finger-tips. Those that belong to the sixty-six piece set are made in the Seto style and are very beautiful. They have a T shape mark on them(T).

Koda Oribe Shigekatsu, sometimes called Insai, and Seso in his days, served Hideyoshi as his tea-master. He is the author of the Chajutsu Hyakkajo (One Hundred Rules of Tea-ceremony.) He died on July eleventh of the first year of Genna (1615) at Kobato^u, Settsu. He was the most conspicuous of the seven tea-masters of the Sen family. (By ^{the} Kokon Chajin Keifu). The To-setsu ^{Furoku} says: "Koda Oribe had some black bowls of Roso copied in Owari, and made some children decorate them. This is why one can not make out anything of those paintings...."

The tea-jar of Fig. 8 is a Narumiyaki, commonly called Narumi-Oribe. It is a wheel-made piece, but its side was dented in at places with fingers. It is made of a clay of the earthenware color with a greyish tint,

soft and fine-grained. The underglaze is dark brown and the overglaze is lustrous black, rather thickly laid. The inside and the bottom are bare of glazing. It is light in weight and measures 22 momme(a little less than 1/5 lb.) It is one of the ²Sixty-six pieces, and has the T shape mark. It is a very beautiful specimen and looks about two hundred and eighty or ninety years old. The inscription of the box was written by Sadamasa Katagiri and reads "Round tea-jar of Oribe".

Katagiri Iwaminokami Sadamasa, formerly Sadatoshi, otherwise called No-kai-an or Fuhyo-ken, studied the tea-ceremony under Kuwayama Sadaharu, but later his style was called the Sekishu School (School of Iwaminokami). He died in November of the first year of Yenpo (1673). (By ¹⁶²Kokon Chajin-Keifu).

The wheel-made tea-jar of Fig. 9 is another Narumi-Oribe. The uneven surface was caused by pushing in with finger-tips. It is made of a greyish brown clay, hard and fine-grained. The glazing is of very dark brown except on one side where it reveals a yellowish tone. It is about two hundred years old and is a very beautiful piece. There is a big mark on the bottom.

The tea-bowl shown in Fig. 10 is another Narumi, commonly called "kuro-Oribe" (Black Oribe). It was chiefly made with a wheel, but a spatula and finger-tips were also brought into use to give it that uneven but charming shape, by shaving off or pushing in the clay.

Its clay is of the earthenware color of a greyish shade, fine-grained but not very hard. It is heavy and weighs 88 momme(nearly 3/4 lb.) The thinly laid underglaze is greyish light green, while the overglaze is one of black thickly laid, though it does not look very black owing to the underglaze showing through it. There are three round spots on the side where the overglaze was not applied. The base is not glazed. It is a very charming looking specimen and is about two hundred and seventy or eighty years old. The shape of this piece is what we call "Shiozutsu" (salt barrel.)

The big wheel-made jar shown in Fig. 11 is another Narumi called Narumi-Oribe. The clay is of a greyish earthenware color, soft and fine-grained. The lustrous glaze is of greyish light green, very lightly coated. A second coating of the same color runs down from the top ending in wavy curves toward the bottom; and some irregular brush-marks are noticeable on it also. It looks very old and must be at least three hundred years old. It is marked *in ink* "To-jiro of Sato", ~~in ink~~ on the bottom.

Zenshoyaki.

It is usually thought that Zenshoyaki were made all at one place, but actually the name is a general one comprising Oyeyaki, Setayaki, Kokubuyaki, **B**airinyaki, Sasagayayaki, and Toray^{*kichi*}yeshiyaki. Then, there are some old furnaces in Nango-

mura also. In the tenth year of Meiji(1877), Mr. Shibata, one of the ex-magistrates of Zensho, furnished me a book giving the history and traditions of the Zensho ware, together with various specimens. On this last trip of mine, 1878, his books were used as the foundations of my researches concerning the ware.

Old Furnaces at Nango.

It is traditionally said among the old villagers that priest Gyoki ~~used to make~~ ^{was making} some pottery in Mangomura, at Sukama, about a mile south of Ishiyama, of O-mi during his brief stay there. Anyway there are found two or three old furnaces about there now. They are very primitive affairs, simply being large holes run into the side of a hill, much like tile-makers' furnaces. Some imperfect pieces or fragments are often found in the vicinity, which are exactly like what is called the Gyokiyaki, and look to be more than one thousand years old.

The wheel-made flat bowl shown in Fig. 12 was unearthed in November of the fourth year of Ansei(1854) by Muramatsu Iyomon, ex-retainer of the Zensho clan, Yamakawa Junai, and Nishihara Seihachiro, not very far from the old furnaces above mentioned. It is exactly like the so-called Gyokiyaki and is made of a greyish light blue clay, hard and fine-grained. It is heavy and weighs 78 momme(about 2/3 lb.) It looks more than one thousand years old.

Three different wares are included in the so-called Zen-shoyaki; they are ^{the} O-yeyaki, Setayaki, and Kokubuyaki.

1. O-yeyaki

The O-yeyaki were made at O-ye-mura, Awamoto district of O-mi, but little is known about their origin. The local tradition says the art was initiated by a Chinese potter during his sojourn there on his way from Karatsu, Hizen, to Seto, but it does not give any date of its origin or that of the discontinuation of the industry. But I am inclined to think that the industry must have been started sometime about Cho-roku(1457-1459). Anyway, the early specimens are made of a clay much like the sifted Shigaraki clay, only slightly coarser than the latter. The dark brown glaze is rather coarse of feeling and resembles much a Korean glaze. Some water-jars are marked "Oye" (^大 _江) on the bottom in dark brown, written with a finger, so it is said; but they are very rare. Later works are unusually lighter in their make-up, and look like the works of Shunkei, Seto; or probably ^{more} ~~were~~ like Genju-ro's works(of Kyoto), though not so beautiful as the works of the latter. It is not known how they got the Seto style of glazing; but it is probable it was acquired through Genjuro, as Kyoto is much nearer than Seto. The output was mostly in the line of tea-jars, but very few tea-bowls were made. Some sundry goods must have been made also, though I have no specimens. It was from the time of Kobori Yenshu, who had some tea-utensils made there specially to his order, that tea-jars were glazed on the inside also, like the Takatori ware of Chikuzen, or Onoharayaki

of Tanba. From this time on, many tea-jars were being made there. Honnami Ke-yatsu had some beautiful pieces made there also to his order. The wares of this period are made of a reddish clay of a greyish tint, or greyish light yellow clay; though some are made of a greyish light green clay, or even of a white one. Whatever the color is, the clay is all carefully sifted and fine-grained. Usually they are light of weight and soft in quality. But some white pieces are fairly hard and heavy. The glazing which is usually very lightly laid, is of various colors, such as dark, black, yellowish brown, white, light green, et cetera, but very rarely ^{lucent} transparent. The then reigning lord of Zensho, Ishikawa Tonomonokami Tada-fusa used to make present of some nice pieces to the lords of other provinces. But he was none too rich, so the story says, to carry on this industry, the best products of which were to be given away among his colleagues, and decided to close the factory sometime about Kyo-ho period (1716-1735). When I was to the village on this last trip (October eighth, 1878), I was told that there were some old furnaces there up to eight or nine years ago, in a lot of land belonging to one Murata Toshimatsu. But there stand only a few trees now on the grounds.

O-ye-mura is a village next to Setamura, toward its north.

The water-jar of Fig. 13 is a specimen of O-ye-yaki. It is a wheel-made piece of a greyish clay,

fine grained and fairly hard. It is quite heavy and weighs 445 momme(nearly 3 3/4 lbs.) The underglaze is dull brown and lustreless, but the overglaze is a darker brown and is somewhat lustrous. There is a big mark on the bottom reading O-ye, said to ^{have} been written with a finger. It is only about three years old.

The wheel-made tea-jar of Fig. 4 is another O-ye-yaki, made of a hard and fine-grained clay of dark brown color. It weighs 32 momme(a little over 1/4 lb.), rather heavy for the size. The underglaze is brown and not very lustrous, but the thinly laid overglaze is chestnut brown and ~~transparent~~ ^{lucent}. Then some black and dark brown glazes are run over them in streaks. Both the latter glazes are lustrous, but only the brown one is ~~transparent~~ ^{lucent}. In its make-up, it is much like one of the so-called Yenshu-konomi wares(made to order of Yenshu). It must be about two hundred and fifty years old. The inscription on the box reads "Tamadare," and was written by So-ko Chaya.

So-ko Nakajima or Chaya, otherwise called Cho-ro-an, is said to have been a pupil of Hosokawa Tadaoki in tea-ceremony. Some say he was under Kobori Yenshu. (By ^{the} Kokon Chajin-keifu.)

2. Setayaki.

Setayaki was made at Setamura, Awamoto district, O-mi,

but it is not known when it was started, except that it is of a later period than the O-ye-yaki. The Hisashigenikki, written in the first year of Kwanyei(1624) mentions about a water-jar of Setayaki, and so it is evident that it was being made prior to this. This Seta village is so near O-yemura, that there is little difference between the products of the two villages, and naturally they both went under the general name of Zenshoyaki, and were seldom distinguished from each other. But the Setayaki is a trifle thicker and clumsier than the O-yemura ware. Its glaze, too, is less lustrous but much coarser than that of the O-yeyaki. The only thing that is known about its history is that the manufacturer of the Kwanyei period(1624-1643), was Seizae-mon. I was very fortunate to be able to get three tea-jars of ^{the} Setayaki which had been kept as heirlooms in the family of Ishikawa, the lord of Seta of that period. They are marked "Setayaki" on the boxes, and they really look to be the things of Tadafusa's period. It is said, like the Oye furnace, this factory at Seta was given up sometime after Kwanyei, probably in the Kyo-ho period(1718-1736).

The wheel-made tea-jar shown in Fig. 15 is a specimen of the Setayaki, which was treasured in the Ishikawa family, lord of Zensho, with the other pieces shown in Figs. 16 and 17. It is made of a brownish clay, sandy, not very fine-grained, but hard. It weighs 30 monme, rather heavy for the size. The thin underglaze is of lustrous brown, but the over-

glaze is a little darker, with the light blue streaks running down, ending in light brown. All these glazes are very thinly laid, and are transparent, ^{lucent at places} where they tend to the glucose color. It is not glazed in the inside. It seems to be about two hundred and sixty or seventy years old. The Inscription on the box reads " Setayaki tea-jar, one of Eight".

The wheel-made tea-jar of Fig. 16 is of the earthenware color with a greyish tint. It is rather coarse-grained, hard and heavy, and weighs 45 momme. The underglaze is dark brown and the overglaze is of a little deeper shade, lustrous and mottled like a pear-skin. The coating is very thin and extends to the inside also. It has some streaks of a transparent ^{lucent} glaze of deep brown running down with a mass-~~ive~~ effect and tending almost to black along the edges. It is of the same period as the preceding one, and was in the Ishikawa family.

The tea-jar of Fig. 17 is another wheel-made Setayaki, belonging to the same period as the previous two. But its clay is of much finer grain than that of the preceding ones, and very hard. It is medium in weight, and weighs 18 momme (a trifle less than 1/8 lb.) The color of the clay is about the same as the preceding one, except that it has a slightly greenish tint. The thin under-glaze is reddish brown, and not very lustrous, but the

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overglaze, which is also very thinly applied and found only around the mouth and shoulder, is darker brown and has more lustre, except where it is mottled with light yellow spots with a greyish tint. The inside is not glazed at all.

3. Kokubuyaki.

The Kokubuyaki was made at Kokubu, Shiga district, O-mi, but nothing is known about its origin, except that it belongs to a little later period than the Setayaki. Anyway it must have been originated sometime after Keicho (1596-1614). The wares, which are mostly in the line of bowls, plates, jars, and tea-jars, look very much like the Tamagode-ware of Awata. They are coated with a whitish glaze, with chrysanthemum designs painted in black. It is said the furnaces, the ruins of which still exist, were going on down to the Kyo-ho period (1716-1735). When I was to the village on November eighth of 1878, I found out the ruins of the furnaces were in a place called Kama-gaya (furnace valley).

These three wares described above are called Kozensho (Old Zensho), while the following three are the modern works made in the domain of the Zensho lord.

Bairinyaki.

The Bairinyaki is said to have been made at Miyamachi of

Beppomura, on the southern end of Zensho, just during the short period from Kyowa(1801-1803) to Bunkwa(1804-1817). The chief output was in the line of shakers, bowls, tea-bowls, tea-jars, stands for kettle-covers, flower-vases, and plates. The glazing used resembled very much that of the Cochinware, and was of green, yellow, or violet, of a lustrous nature, usually very beautifully graded. It is said the clay was gotten from a hill called Yakushiyama, in the same village. Some pieces have stamped designs. All are marked "Bairin".

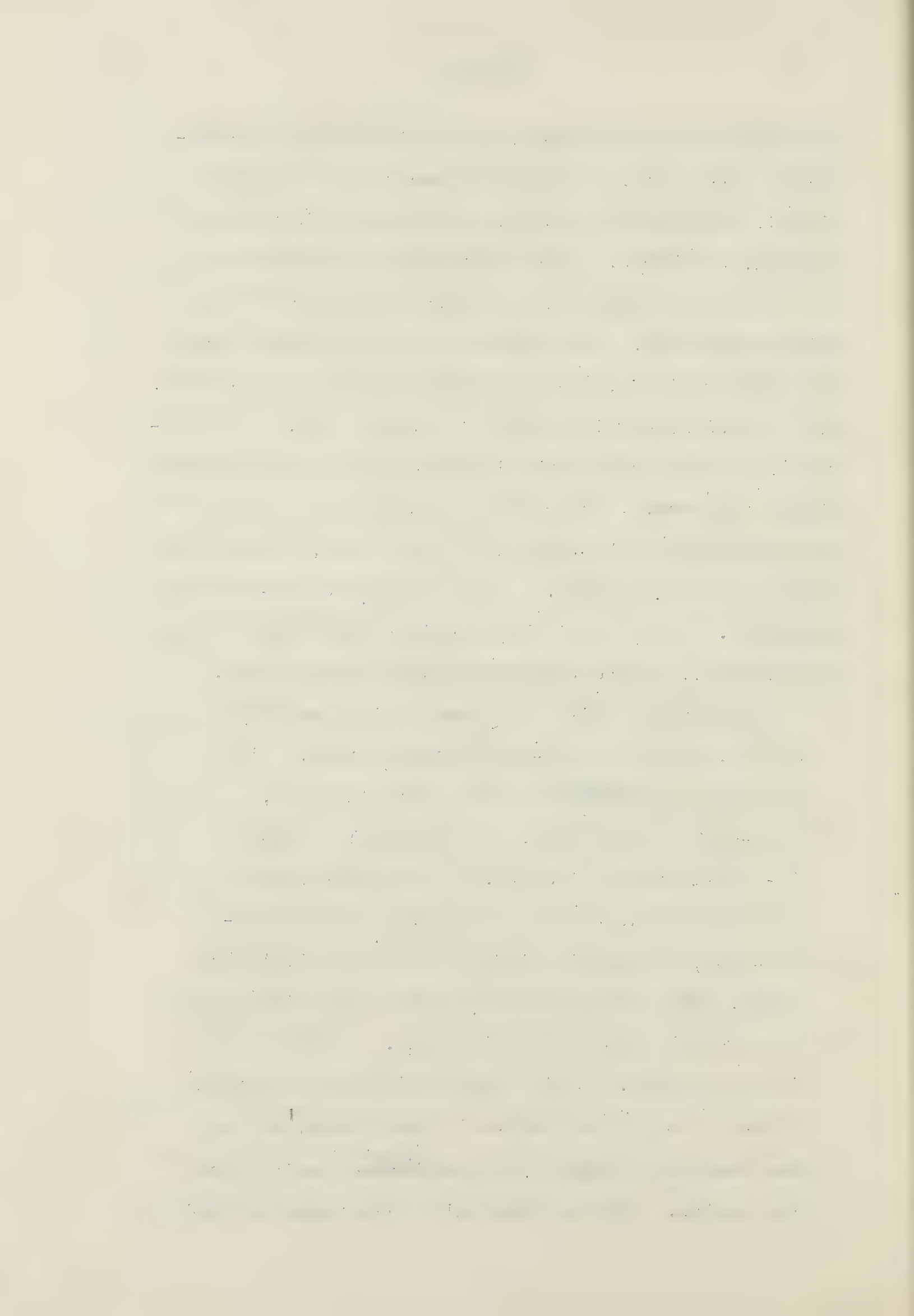
The beautiful wheel-made tea-bowl shown in Fig. 20 is a Bairinyaki, and looks to be about eighty years old. The clay is of the earthenware color with a tint of grey, hard, fine-grained, and heavy. It weighs 58 momme (about 1/2 lb.) The glazing, which extends even to the foot, is of greenish grey, except around the top, where it is beautiful violet with a greyish tint. The inside is finished in a lustrous beautiful green glaze. The whole coating is very thinly laid, and has fine crackles. The stamp "Bairin" is found on the bottom.

Sasagaya-yaki.

The factory of ^{the} Sasagaya-yaki was started ~~at the instance~~ of the lord of ~~the province~~, in the second year of Kei-o (1866) at Sasagaya, one third of a mile west of Awazu, a

suburban village of Zensho, at the instance of the ex-lord of the place. But in the second year of Meiji (1869), the factory went into the hands of ^oOne Inouye Kiyomon, of Zehsho. The clay used is a mixture of two different kinds that come from Sasagaya(90 %) and Yakushiyama(10%). The material for the glazing comes from Shigarakidani, Ko-ga district of the same province, and is used mixed with dregs of certain dyes. The furnace is of the Kyoto style in its construction, made of eleven sections. The chief output is in the line of the sundries made in the style of a Kyoto ware, though much coarser than the latter. Some are marked "Dō-yetsu of Sasayama". It is said the materials were first tested at Shigaraki, before the factory was started there.

The roughly made but oddly looking jar shown in Fig. 21 is a wheel-made Sasagaya ware. It is made of a greyish, light brown clay hard, fine-grained and heavy. It weighs 165 momme (a little over 1 1/3 lbs.) The underglaze is lustrous brown, but the overglaze is of a darker brown, more heavily laid and full of bird's eye spots, over which another whitish glaze with bluish and greyish spots is heavily laid. The inside is also glazed. This piece must have had several holes on the ground before it was glazed, as one can see them through the transparent ^{lucent} glazing from the inside. It was made only three years ago and

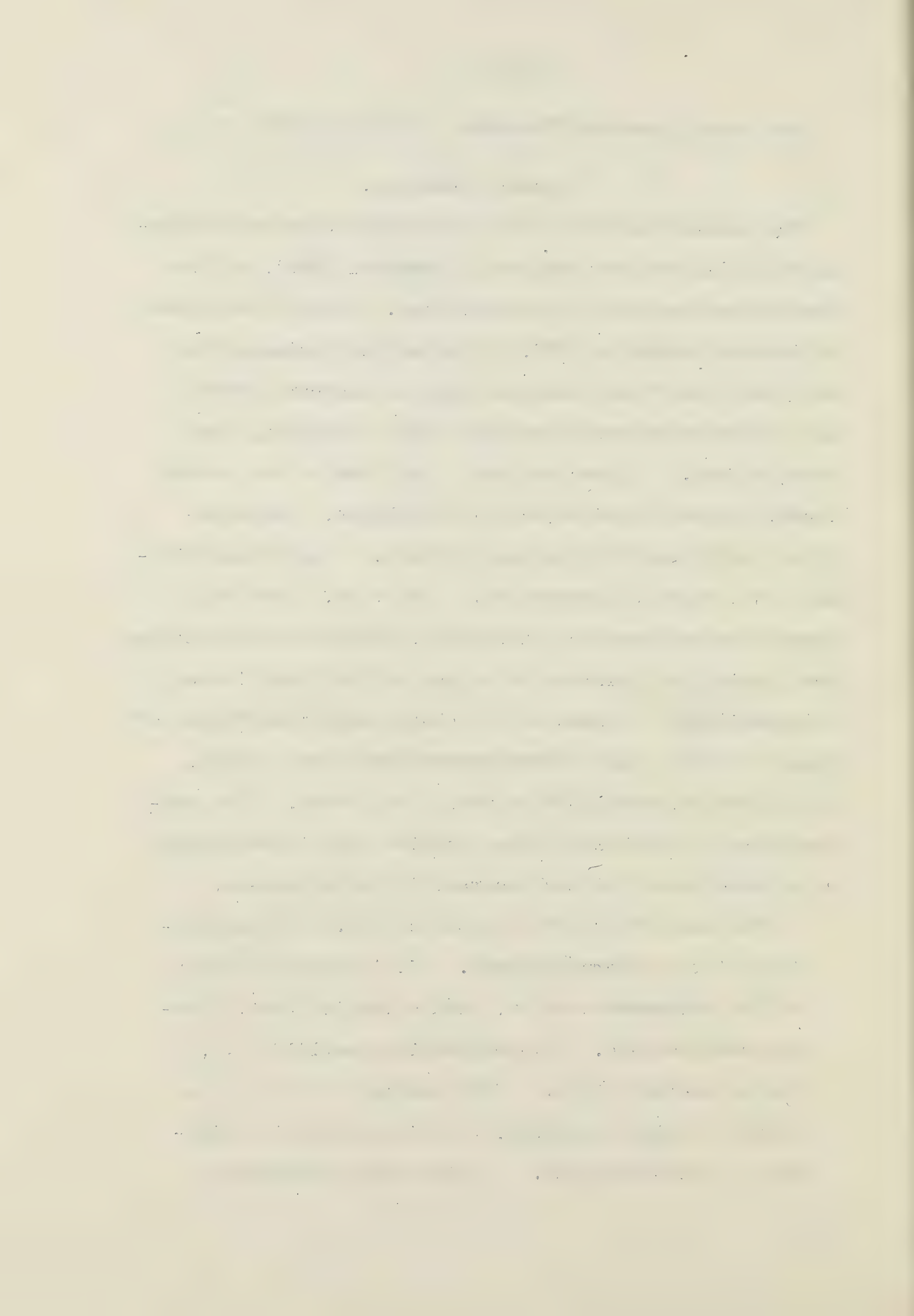


has a mark reading "Sasayama", written with a nail.

Modern Setayaki.

The modern factory of Seta was established by one Ikeda Monpei in the twelfth year of Kwansei(1800), at the same place where the old factory was. When I was there on October eighth of 1878, I visited the Ikedas and was told that the first Ikeda was only an amateur potter, and his products were something like a Rakuyaki, very roughly made. It was not until the time of the second Ikeda, who had hired an expert from Kyoto, that something really worth while was produced. The present Ikeda is the third of generation. The clay, I was told, comes from Aoyeyama of Shinryomura, while the material for the glazing is a mixture of a clay gotten from Kinose of Shigaraki(30%), a trace of the clay coming from Kokubu of Shiga district, and seventy percent of dyer's dregs. Only three men were at work when I was there. The products are in the line of the sundries made in the style of a Kyoto ware, but much coarser in their make-up.

The beautiful little saucer of Fig. 18 is a specimen of the modern Setayaki. It is made of a clay of the earthenware color, with a greyish tint, fine-grained and hard. It weighs 12 momme(1/10 lb.), rather medium weight. The glazing is of lustrous grey of medium thickness, but the pattern is painted in a whitish glaze. It is in the shape of a



shell-fish called "shijimi", for which Seta is rather noted. It is about forty years old and has a stamp reading "Monpei-zan".

The haisen(a bowl in which wine-cups are served floating in the water) is another specimen of the modern Seta, and is made of a clay of the earthenware color, hard and medium grained. It weighs 101 momme(about 5/6 lb.) The coating is of pale blue of medium thickness, which runs down on the inside and ends in wavy curves about the bottom. The painting is in bluish black. It looks like a Kiyomizu ware. The stamp on the bottom reads "Monpei, a potter east of the Seta-bridge, of Go-shu". It was made only three years ago.


The Modern Zenshoyaki.

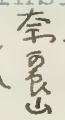
Some forty years ago, a Kyoto potter, Torakichi by name, ~~used to make~~ ^{was making} some beautiful pottery at Hachidai-ryu-o, of Zensho, which was popularly called "Sese-Tora"; but it was not very long before he gave up the industry. Some of his works are marked "Sese-Tora" in brown.

The beautiful wheel-made pitcher shown in Fig. 23 is a specimen of his works. It is made of a clay of the greyish earthenware color, fine-grained but not very hard. The coating is of a greyish light green glaze of a lustrous sort, thinly laid. The inside is also glazed. The whole surface is beautifully covered with parallels

of fine lines. It is about forty years old, and is marked "Sese-Tora" on the bottom.

Nagarayama-yaki.

The Nagarama^{ya}-yaki was being made about Kayei (1848-1853) on a hill near Miidera of O-tsu, O-mi. It was marked with a stamp , reading "Nagarayama". It is said Yeiraku Hozen made some of his works there.

The mould-made bowl of Fig. 22 is a specimen of the Nagarayama-yaki. It seems to be made of a kaolin^A of greyish white, hard, and fine-grained. The weight is about medium, measuring 65 momme (a trifle over 1/2 lb.) Its white glazing is lustrous, but the darker glaze is rusty and dull. Both are used very thinly. The inside is also coated. The stamp on the bottom  reads "Nagarayama". This is a copy of an Oribe-konomi-ware made to the order of Oribe, and so it looks rather coarse, but handsome.

Kosobeyaki.

The Kosobeyaki is made at Kosobemura, of Shimagami district, Settsu. It is said the earliest wares were being made from before Kwanyei (1624-1643), but not a trace of an old furnace has been found yet, so I was told when I was there, on September twentieth, 1878. The founder of the modern Kosobe was called Shirobei-Shinbei Igara-shi. It was about one hundred years ago that he estab-


lished the new furnace there, built in the Kyoto style, and began to make some tea-pots also of the style of a Kyoto ware, or sometimes of the Rakuyaki style, though of a coarser make-up. He used to get his materials from Nishinomagami and Jigwanjimura. The glaze was usually black, red, or yellow. He used a stamp reading "Ko-so-be", written by Enpin, a Kaga priest, who used to live near there. This first Igarashi died fifty-two years ago, at the age of eighty.

The second Igarashi was called Shinzo-Shinbei, and used to make copies of the Takatori, Karatsu, Korean or Nanban. His stamp ^賣_部 also reads "Ko-so-be". He was a pupil of ⁹_n Hoku-an Tenrai of O-saka, in writing the haikai verse. ~~and~~ Ittansai Shigaraki was his non-de-plume. He was sixty-one years old when he died.

The third Igarashi, who is still living, is called Shingoro Shinbei. Thirty-one years ago, he hired a Kyoto potter, and has been making a ware after the style of Rokubei of Kyoto. It is a classic looking work, but rather coarse. He uses three different stamps ^賣_部 ^賣_部 ^賣_部, all reading "Ko-so-be". Chafing-dishes, tea-pots, bowls, plates, saucers, fire-boxes, flower-vases, pitchers, et cetera, are his chief products. He gets his clay from the ^{same place} ~~samples~~ where his predecessors got theirs. It is rather a sandy sort. First, it is very finely ground and sifted; then it is stirred into water and let alone for some time to settle down. Then the clay is

dried and kneaded and applied on to a wheel. When the unbaked pieces are put into the furnace, they are covered with certain powdered clay, which he gets from Amakusa and Shigaraki, mixed with some ashes. The baking takes about twenty-four hours. The furnace consists of nine sections, about fifteen feet wide. Pine wood is used for the fuel. His son is called Seibei.

Komatsuya Tasuke, otherwise called Tanen, a bric-a-brac merchant of Tomida, in the same district, was an amateur ceramist and made some works of his own in the factory, after the style of some rare specimens he had seen at some O-saka millionaire's. They were painted in a dark brown glaze and were very charming works. He died last December at the age of seventy-one.

This stamp  is used by the third Igarashi, chiefly to mark the boxes for his goods.

The wheel-made tea-bowl of Fig. 24 is a Kosobeyaki made by Shingoro. It is made of a greyish pink clay, medium-grained and not very hard. The underglaze is pinkish, but the overglaze is white, as is seen on some parts of the stamped pattern, where it is not covered up with the dark glaze. It was made nineteen years ago. It is coarse looking but very handsome.

The bowl of Fig. 24 is another Kosobe made by Shingoro. It is made of a brown clay, rather medium in hardness, and not very fine-grained.

The white glaze is of a lustrous nature and is laid fairly heavily. The elegant design in a bluish dark glaze was painted by Tanen, when he was seventy years of age. It was made only four years ago, but it is a very charming piece.

Sakuraiyaki.

The Sakuraiyaki is made at Sakurai, Shimagami district, Settsu, the famous historical place where the pathetic parting of the Kusunoki^{'s} took place. On my trip there on September twentieth 1878, I was told the first ceramist there was a pupil of Raku Kichizaemon of Kyoto. Later, he invited Mokubei Sh^{uh}~~h~~bei, and was given some more lessons in pottery by the latter. The present manufacturer, Shinizu by name, is the third successor. The furnace there is built in the style of a Kyoto furnace, and consists of eight sections. The output is the sundry wares of the style of a Kyoto ware, rather coarse in their make-up. The buff-colored clay comes from Yanagida, Otokeshi district, Yamashiro, but a white mixture of the Shigaraki and Amakusa clays is sometimes used. The famous pinetree under which the Kusunoki parting took place is often painted on the wares, together with a verse concerning the incident. Of late, some porcelains are made there, the materials of which come from the province of Hiuga. Their blue glazing is cobalt.

The wheel-made tea-pot of Fig. 26 is a specimen of

the Sakuraiyaki. It is made of a pure white clay, fine-grained but not hard. It is not a very heavy piece, and weighs only 26 momme (a little over 1/5 lb.) The glazing is whitish, lustrous, thinly laid and crackled. The inside is also glazed. The pattern is put in a rusty glaze. It was made only two years ago, and it has a stamp reading "Sakuraino-sato" (Village of Sakurai), on the inside of the cover.

The wheel-made tea-cup of Fig. 27 is another example of the Sakurai ware. It is made of a greyish white kaolin, fine-grained but not hard, and is finished in a glaze of the same color. The pattern is in deep blue of a greyish tint. It has the "Sakuraino-sato" stamp on the bottom. It was made two years ago.

Meppo-yaki.

The Meppo-yaki is made at Hatakeyashiki, Meppo-danⁿi, about two-thirds of a mile north east of Wakayama, Kishu.

When I was there on October twenty-seventh, 1878, I was told that the factory was first established there about one hundred years ago, but I am inclined to think it was not more than eighty years ago. The first potter, Zui-shi Kero-kuro, was a pupil of Mokubei of Kyoto. The Seiijiware was the most important of his outputs, but he made some others with red or brown paintings. The wares were marked ^{"Zui"}~~"Shi"~~

^{shi?}
~~zui~~, either stamped or engraved. A man called Kichibei was his chief workman. Incidentally, there was a tea-room called Bukkwado on the grounds where the factory was. A certain species of mushroom called "reishi" used to grow on the front of the tea-room. His name Zui-shi was derived from this reishi. He got his clay from Kogawamura and Yamamotomura, and his kaolin from Yuasamura, of Arita district, Hiromura and Otokoyama. In the first year of Meiji(1868), the factory was given up by the then owner Sakiyama Rik^hei, but four years later, in 1871, a Kyoto manufacturer named Tanzan sent some of his workmen and resumed the industry there using the old furnace. But in the seventh year of Meiji(1874), it was again discontinued. The furnace, which consists of eight sections, still remains in a demolished state. Then in the same year, Nose Sensusuke, one of the workmen of his predecessor, built a little square furnace, and he is still making some bowls, flower-pots, and other sundry goods of a very coarse quality. He gets his white clay from Fukeno of Izumi, and his red clay from Irumata and Iwase, Nagusa district of the same province.

The wheel-made incense-box of Fig. 28 is a specimen of the Meppeyaki, about eighty years old. It is made of a kaolin of the earthenware color, hard and fine-grained. It is heavy and weighs 23 momme (about 1/5 lb.) The heavy glazing is total except on the bottom and the fitting edges. A landscape

is beautifully engraved on the outside. It is stamped "Zui-shi" on the bottom.

The wheel-made water-jar of Fig. 29 is another example of the Meppo-yaki, about eighty years old. It is made of a brownish grey clay, hard and fine-grained. It weighs 340 momme (2 $\frac{5}{6}$ lbs.), rather heavy for the size. The ^{greenish grey} glaze is somewhat lustrous, ~~being a greenish grey~~ and crackled. It extends to the inside also. The design is in dark brown. The name "Zui-shi" is stamped on the bottom.

The wheel-made katakuchi (side mouthed) bowl shown in Fig. 30 is another Meppoyaki, made of a coarse but hard clay of a greyish earthenware color. It is heavy and weighs 135 momme (about 1 $\frac{1}{10}$ lbs.) Its greyish glazing is of a lustrous nature, medium in thickness, and has coarse crackles. The red of the design is ^{very} lustrous but ~~more~~ quiet ^{in tone,} and it is laid fairly heavily. The green is somewhat ^{lucent} transparent and also rather heavily used, but the dark glaze is of little lustre and very thinly laid. Being a copy of a red Gosu, it is coarse looking but handsome. It is marked "Zui-shi" on the bottom. This piece is also about eighty years old.

The wheel-made flower-vase of Fig. 32 is another Meppoyaki, made three years ago. The brownish clay, of which it is made, is fine-grained and hard. The glazing is of brownish black, covering pretty heavily

the whole piece, inside and outside, over which white and bluish glazes are also heavily applied with a spotty effect. It is of a medium weight and weighs 63 momme (a little over 1/2 lb.) On one side, near the bottom, there is a stamp reading "Made by Sensuk^a". This beautiful piece is not without a characteristic of its own, but it is very similar to some of Miyani's works, of O-tayaki, as both of these ceramists were working together.

Kairakuyenyaki.

~~The~~ Kairakuyenyaki was first made in a gadⁿ at Nishihama, about two thirds of a mile west of Wakayama, belonging to Tokugawa Seijun, the then reigning lord of Wakayama. When I was there on October twenty-seventh 1878, I was told the first furnace was started about Bunkwa (1804-1817), and some sometsuke wares (with blue paintings) were being made. In the tenth year of Bunsei (1827), Seijun induced Hozen Nishimura Zengo to come over there from Kyoto. This latter made some beautiful wares after the style of a Cochinware. Some of his works are made of a greyish brown clay, hard and fine-grained, while others are made of a white kaolin ^{rather} of a rather coarse quality. The glazes were of several colors, such as yellow, violet, green, blue, white, et cetera, of strong lustre and transparency. All his works ^{are} ~~were~~ exquisitely made and little short of their originals in quality.

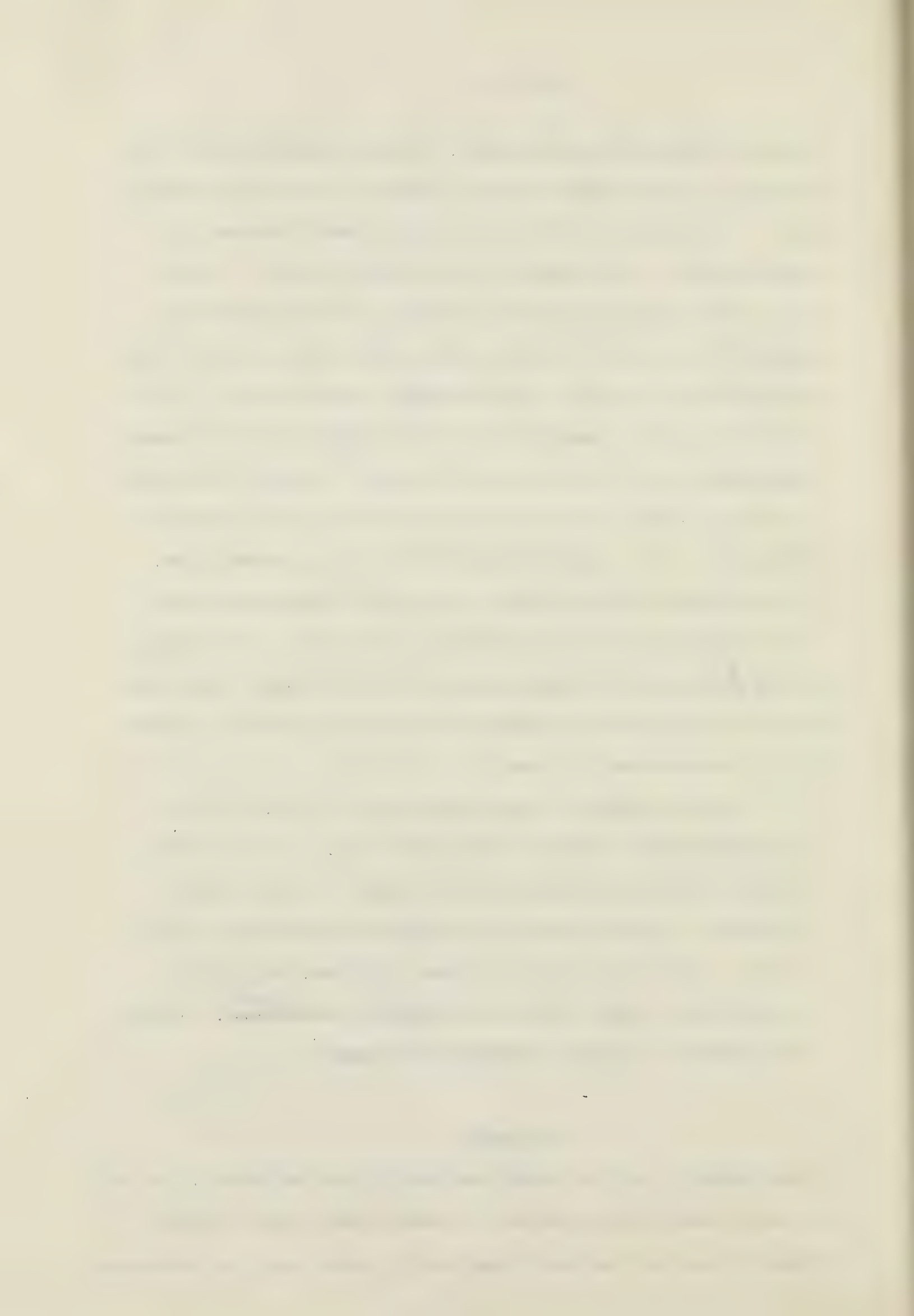
They are marked "Kai-raku-yen", either stamped or written. Kichibei, of the Meppo factory, was the chiefest workman here. The clay and the kaolin came from Hiromura of Arita district and Nakano of the same village. Seijun was so much pleased with the success of Hozen that he honored the latter by giving him a gold and a silver stamp reading "Kahin Shiryo" and "Yeiraku" respectively. But this factory was discontinued in the latter part of Tempo (1830-1843), upon the death of Seijun. During the Kayei period(1848-1853), some similar wares were being made at Otikoyama of the same province and at Meppogatani also, but they were much inferior to the real Kairakuyenyaki.

The grounds where the Nishihama villa was now belongs to one ^yKenzaemon of Sakatamura and Izumi Tobei, since the second or third year of Meiji(1869-1870), when the property was transferred to them.

The wheel-made flower-vase shown in Fig. 31 is a Kairakuyenyaki, about forty years old. It is made from a greyish white kaolin, rather soft and fine-grained. It is heavy and weighs 42 momme(about 1/3 lb.) The blue glaze has fine crackles, while the violet has none; both are somewhat ^{lucent}transparent, strong of lustre, and laid in ~~medium~~ thickness.

O-ta-yaki.

The O-ta-yaki, sort of continuation of the Meppoyaki, is said to have been first made about ninety years ago, though I think it can not be more than eighty years ago, at O-tamura,



Nagusa district, of Kishu. It was originated by one O-shima, who was succeeded by Kawashima, a retainer of the Ando family. Then through one Takigawa, successor of Kawashima, the present owner of the factory, Miyai Sajuro, took ~~the charge of~~ the trade into his hands in the ninth year of Meiji(1876). His furnace is built in the style of a Kyoto furnace, and consists of four sections. When the Kairakuyen factory was given up, very few had been initiated in the secrets of making the ware. The O-ta people made their goods according to the instructions of one Masakichi, who was one of the few who knew something of the manufacture of the Kairakuyenware, but their outputs were not of such a quality as was comparable with the Kairakuyenware. Recently coarse looking but rather beautiful wares are being made there, called "Goshiki-namako"(five colored sea-cucumber), "Kujaku-iro"(peacock colored), "Keito-namako", "Sumi-namako"(charcoal colored sea-cucumber), "Uroko-namako"(scaled sea-cucumber), "Tadamamushi"(beetle), "O-gonshoku"(golden color)"Sumire"(violet), et cetera, according to the color and finish of the glazing, usually in the line of flower-vases, bowls, pitchers, cups, and the like. The clays come from Nakano, and Ko-shin^{yama}~~ake~~ of Hiromura, Arita district, Amakusa, of Higo province, and Fukataura of Izumi. These different clays are mixed together in a certain proportion, settled in water,

dried and kneaded, before the mixture is applied to the wheel. The designs are put on with a spatula before the prepared wares are first baked. It is after this first baking that the materials for the glazing are applied on the wares and put into the furnace again. Kawaguchi Shozaburo and Nose Sensuke are chief workmen there, who were both of them employees of Tanzan of Kyoto. The glazing of the "sea-cucumber" wares is supposed to have been gotten by these two clever workmen, after some assiduous experimenting. The owner Miyai himself has had some education at the Meppo factory.

The wheel-made pitcher shown in Fig. 33 is an O-tayaki. It is made of a brown clay, hard and fine-grained, and weighs 52 momme. A black glaze with a tint of deep blue covers the whole piece, even its inside and bottom. The blue glaze which shows the sea-cucumber effect is also very heavily used like the black. This beautiful piece was made only two years ago.

The handsome wheel-made pitcher of Fig. 34 is another specimen of ^{the} O-tayaki. It is about the same as the previous example in the color of the clay. It weighs 49 momme (2/5 lb.) The dark streaks and the brown ground resembles very much the glazing of the old Seto. They are both lustrous. The coating is fairly heavy, and extends even to the bottom and the inside. The white glaze on the neck is also very heavily laid, and having some light brown spots, it gives the "sea-cucumber" effect. This piece was

made only two years ago.

The deep plate of Fig. 35 is another specimen of the O-tayaki. It was made with a mould. Its clay is greyish white, mediocre in quality and weight; the latter being 94 momme (a little over 3/4 lb.) Both the blue and violet glazes are of strong lustre, translucent, and laid in medium thickness. The former has fine crackles, but the latter has only spots. Its feet are not glazed. This piece reminds one of the Kairakuyen ware, though it somewhat lacks the beauty and elegance of the latter.

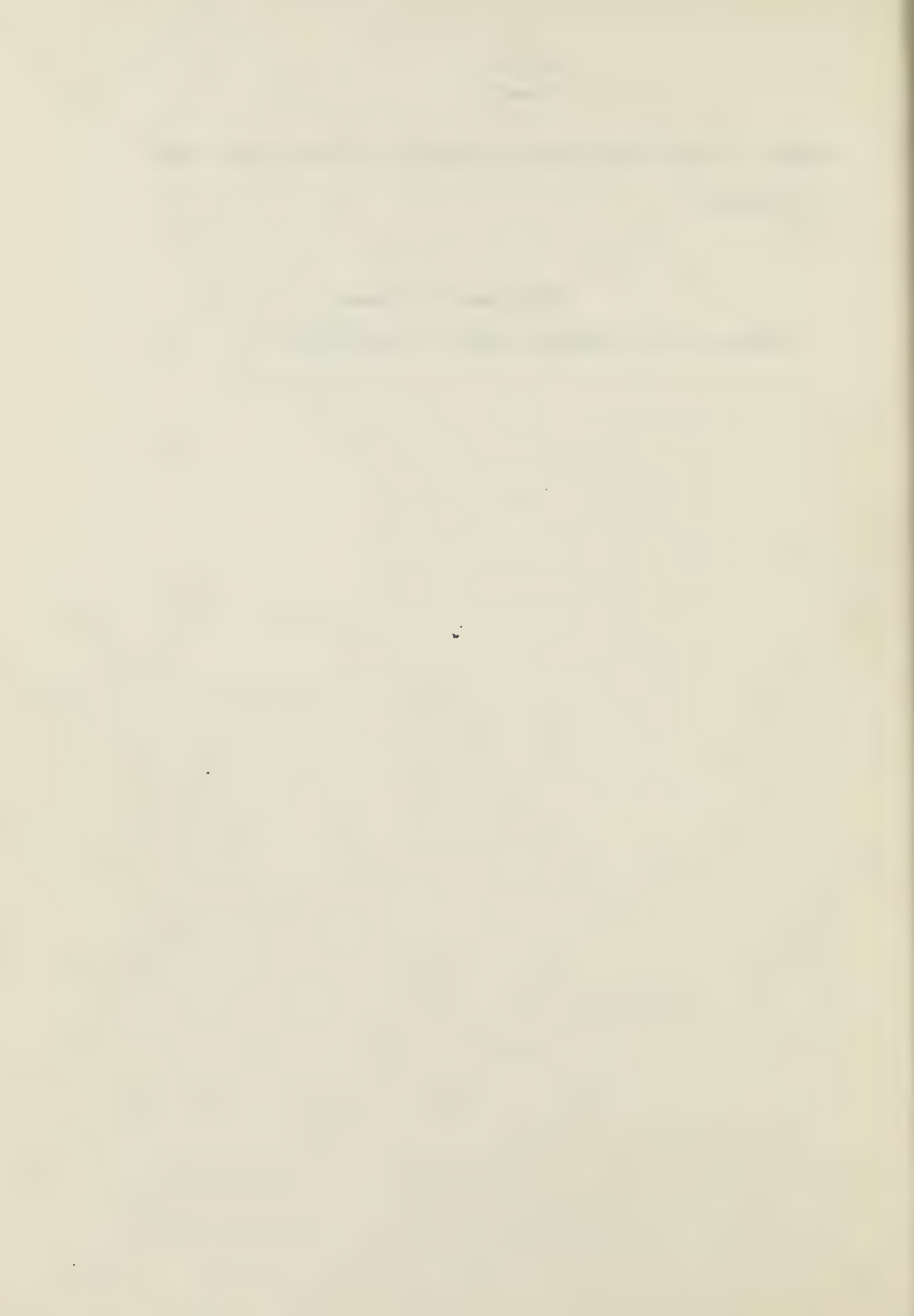
The Modern Kairakuyenyaki.

The factory of the Modern Kairakuyenyaki is at No. 4 Moto^o~~tsu~~^tseramachi Gochome, Wakayama, Kishu. I was there on October twenty-seventh 1878, and found out that the factory was started by one Nanjo Wadayomonⁱⁿ about the fourth year of Meiji (1871). It is said this factory is also one of the surviving branches of the Keppoyaki factory. Anyway, this man was shown, like Miyai Sajuro, by Masakichi of Yuasamura how to make the Kairakuyenyaki. ^{He made} ~~and was mak-~~
~~ing~~ some flower-vases, bowls, and several table-wares. But his works were much inferior to the real Kairakuyen. His method was entirely the same as Miyai's, one Ono Sugiyomon and the above mentioned Masakichi having been his chief workmen. The factory was given up shortly after its start. Only part of the old furnace remains now.

Works of this factory are not much different from those
of Miyai's.

Ninegawa Noritane,

October of the twelfth year of Meiji(1879).



Kwanko Zūsetsu

(Illustrated Notes on the Antiques)

Pottery.

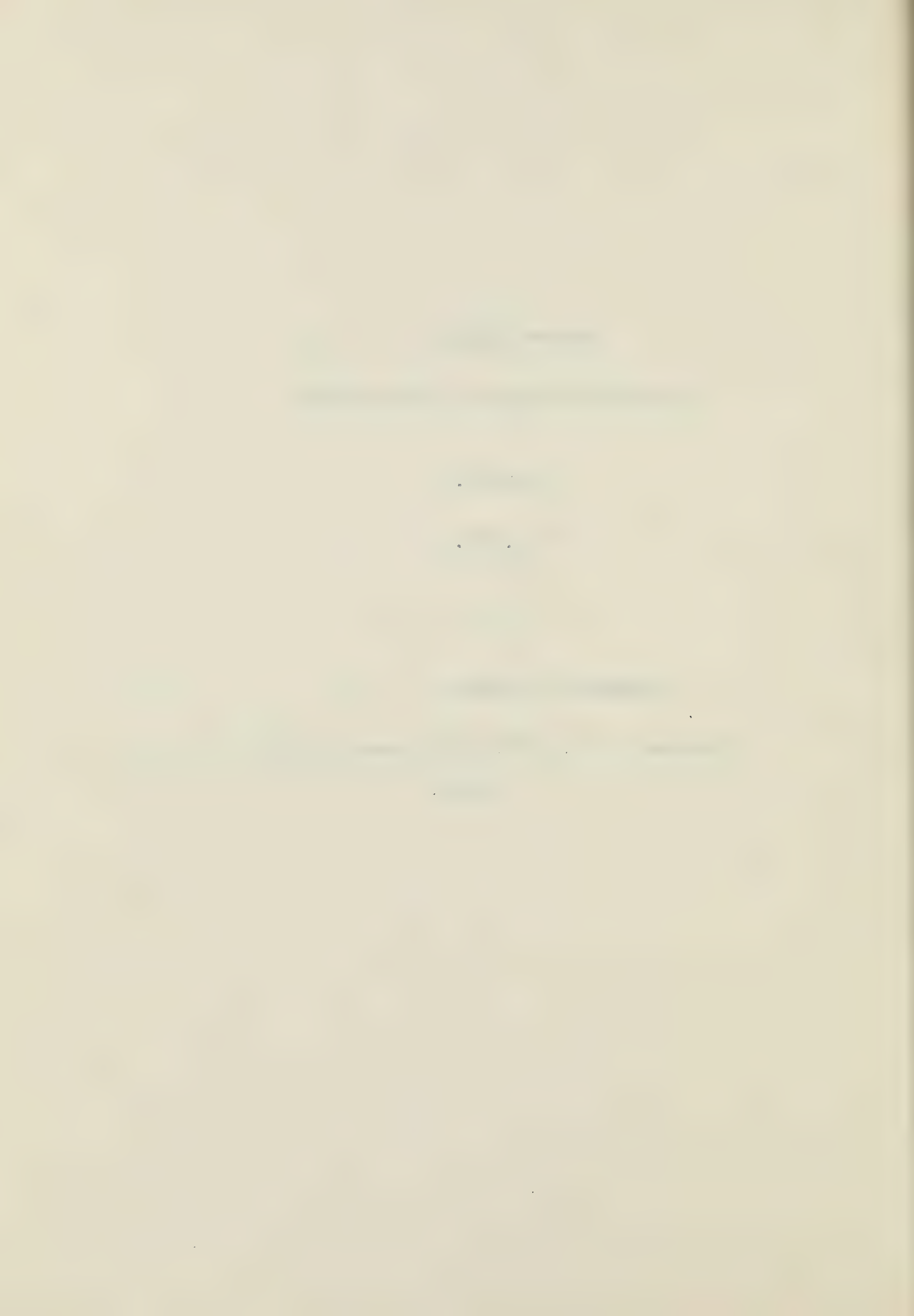
Vol.VII.

By

Ninegawa Noritane.

October of the Thirteenth year of Meiji

(1880).



The ceramic wares of our country are of various schools and types.

Works of the earliest period are all hand-moulded and baked, not in any sort of a furnace, but simply in a fire made on the ground with a pile of wood, as the most primitive wares I presume must have been made in any foreign countries.

Then, sometime in the reign of Emperor Suinin(the first half of the first century), a Korean method of making pottery was introduced, but still the wares were shaped by hand and baked in a small furnace, the construction of which was not very much of an improvement. Wares of this sort are of two classes. The one was baked in a smouldering fire and turned out dark grey, like a Korean ware of that period. But the native product does not compare with a real Korean piece in its quality. The other was evidently baked in a little advanced shape of furnace, and so it has the natural color of its constituent clay. This latter naturally belongs to a little later period.

It was sometime during the reign of Emperor Sho-mu(the first half of the eighth century), that the use of the potter's wheel was introduced from Korea. Then in the early Heian period(latter part of the eighth century), the so-called water-glaze came to use for the first time, perhaps acquired from Korea also. This glazing became very widespread, and the Imbe of Bizen, the Tachikui of Tanba, the Shigaraki of O-mi, the Marubashira of Iga, the Tokoname of

Owari, and the Yoko-oka of Yenshu are all finished in this glaze, even now. The masterpieces of these different wares, especially jars, are very much like a real Korean work.

The early Karatsu of Hizen was also a water-glaze ware like the Imbe, but later the manufacturers of Karatsu adopted a different Korean method, when their output was not so hard in its quality as the earlier products. Bowls (for dinner set) are the best of the early Karatsu, but their quality is by no means equal to that of their Korean models.

Then in the second year of Teio (1223), Kato Shiroyomon of Yamashiro went to China to study the ceramic art of that country. Upon his return, he visited several provinces near Kyoto, where his experiments with different clays were not at all successful. Then he went to Owari, where after another failure or two in the districts Chita and Aishi, he finally succeeded in finding the suitable materials at Seto, Kasuga district. He started a factory at this latter place, and set out to make wares of various glazes, such as black, yellow, brown, and dark brown, according to his Chinese method. It was not until the Yeisho period (1504-1520), that the ceramists of Yamashiro and of Tanba (Onohara) acquired his method. The Karatsu makers followed the example in about Taiyei (1521-1527) and the Shigaraki (of O-mi) and the Marubashira manufacturers (of Iga) in about Tensho (1573-1591). Wares made by this Chinese method at the several places are very good, especially tea-jars, but then their quality is not exactly that of their

Chinese originals.

It was in the Yeisho period(1504-1520) that Kondo Goro-dayu(Shonzui) of Ise went to China to learn the manufacture of porcelains. After his return, he did some of his works in Hizen, Ise, and Owari. Some of his better-grade works are much like the Chinese original, but his method did not become very prevalent. In a short while it was almost entirely discontinued, except in Owari, where one Shino was making something by this method about the Taiyei period(1528-1527), though not to any considerable extent.

Then another modern Korean method acquired from a Korean ceramist naturalized in the Genroku period(1688-1703) became very popular. In no time it spread itself to Chosa and Tsuboya of Satsuma; Takata of Higo; Karatsu, Tanaka, and Sankawachi of Hizen; Takatori of Chikuzen; Agano of Buzen; Aki; Odo of Tosa; Takahara of Settsu; Otowa, Mizoro, and Asahi of Yamashiro; Koku-bu of O-mi; and Hongo of Mutsu. Of the various products made by this method, bowls(for dinner set) are the most important and best. The factory of Tanaka was later moved to Arita. At Takatori, both this new method and the Seto method were used, and that is why we find some very good tea-jars among the Takatori.products.

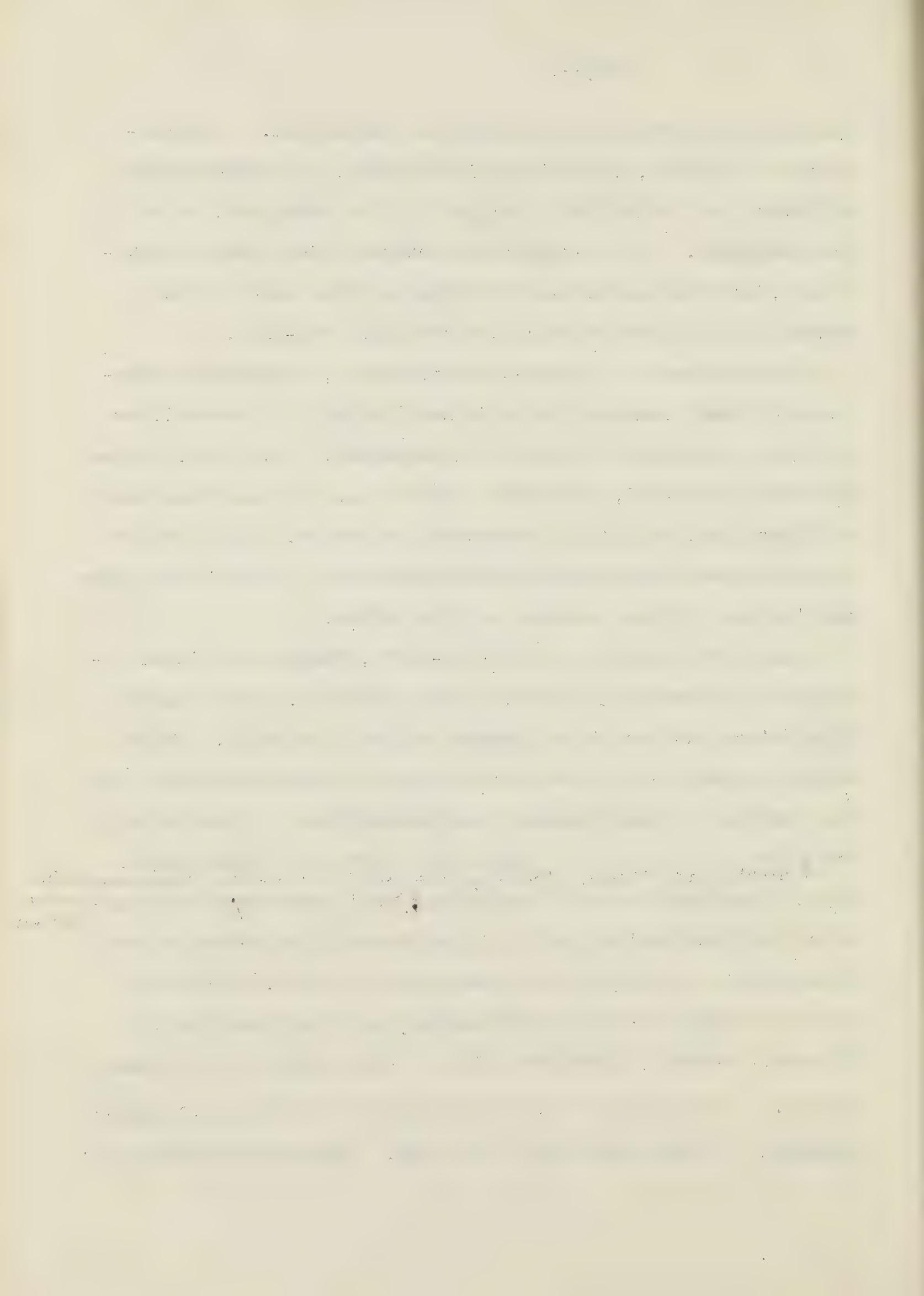
The factory of Aki was later moved to Matsumoto of Cho-shu. The originator of the Rakuzanyaki of Izumo came from this factory.

The Naniwayaki and Takatsuyaki come from the Takaharayaki, while the Iwakurayaki, Awatayaki, Kiyomizuyaki, Gojoyaki, and

Omuroyaki come from the Otowayaki and Mizoroyaki. The Akashiyaki of Banshu, Takamatsuyaki of Sanuki, and Nakamurayaki of Mutsu also derive their origin from the Omuroyaki, so do the Bankoyaki. The O-yeyaki and Setayaki come from the Kokubuyaki, but the manufacturers of Oye and Seta used the Seto method also and were turning out very good tea-jars.

Then sometime in the Sho-ho period(1647), Higashijima Tokuyomón of Imari learned from a Chinese captain in Nagasaki, how to paint a picture in colors on a porcelain. At first, he was not very successful, but after a few trials with one Kakiyomon of Minamijima, he finally perfected the method, and it became very prevalent among the Hizen manufacturers. Bowls and plates are the best of the products by this method.

Then in the Myoreki period(1655-1657), Wankyu and Ninsei invented a new method of painting on a porcelain, much like the Higo method but more in a Japanese style of painting. This method was adopted by the manufacturers of Awata, Kiyomizu, Gojo, Oto(Tosa), Chosa(Satsuma), and Kutani(Kaga). Incidentally, the porcelain industry of Yamato was started by Okuda Yeisen, *The porcelain of Awata, Gojo, and Kiyomizu trace their origin to this man. The founder of the Mita factory of Settsu* who had acquired the art from Ebisei, [^]Doki Kanesuke, the founder of the Iganoyaki of Awaji, Ogata Shuhei; the founder of the Sakuraiyaki of Settsu and the Meppoyaki of Kishu, Kiya Sahei; and the founder of the Higashiyamayaki and the Nishikide of Satsuma, Do-hachi; these were all of them pupils of this Okuda Yeisen. The founder of the Kosobeyaki of Settsu and the Akahadayaki of Yamato also came from Gojo. Nishimura Ryozen was



a pupil of Mokubei. Then, the Kairakuyenyaki was started by Hozen, son of the former. ~~Then~~ In the Kyowa period, one Tamikichi of Seto managed to go to Arita and get the secrets of making the Arita wares, and upon his return to Seto, he started a porcelain factory there.

The hand-made Rakuyaki, that forms another style of pottery, was first made by Ameya, a naturalized Korean of the Bunkai period(1501-1503). The Minatoyaki of Izumi and the Morakuyenyaki of Tokio *are affiliated to this.* ~~were started sometime after this.~~

The Hinerimono(moulded in the palms), another different style, was originated about fifty years ago by Sakayori Jirohachi of Kiyomizu. This sort was being made later at Gojo and Awata also.

Then again, in the fourteenth year of Tempo(1843), Yusetsu of Banko devised a way of making tea-pots with a mould. This Japanese method became quite popular and spread itself to several provinces.

Received of the Hon. Secy of the Navy
the sum of \$1000.00 for the purchase of
the ship "Albatross" for the service of the
Navy.

Witness my hand and seal this 1st day of
January 1871.

John A. B. [Signature]

Attest: [Signature]

John A. B. [Signature]

Kyoyaki.

The Kyoyaki was being made at Kyoto from about the Yeisho period(1504-1520). The early output is all of the Seto glazing.

According to a book called Utsushitorioki written by Besho Kichibei, So-haku the maker of tea-bowls and tea-jars (the latter having usually ears) of Kyoto, came from Kawagoye of Musashi, in which province he was called Hakuan, instead of So-haku.

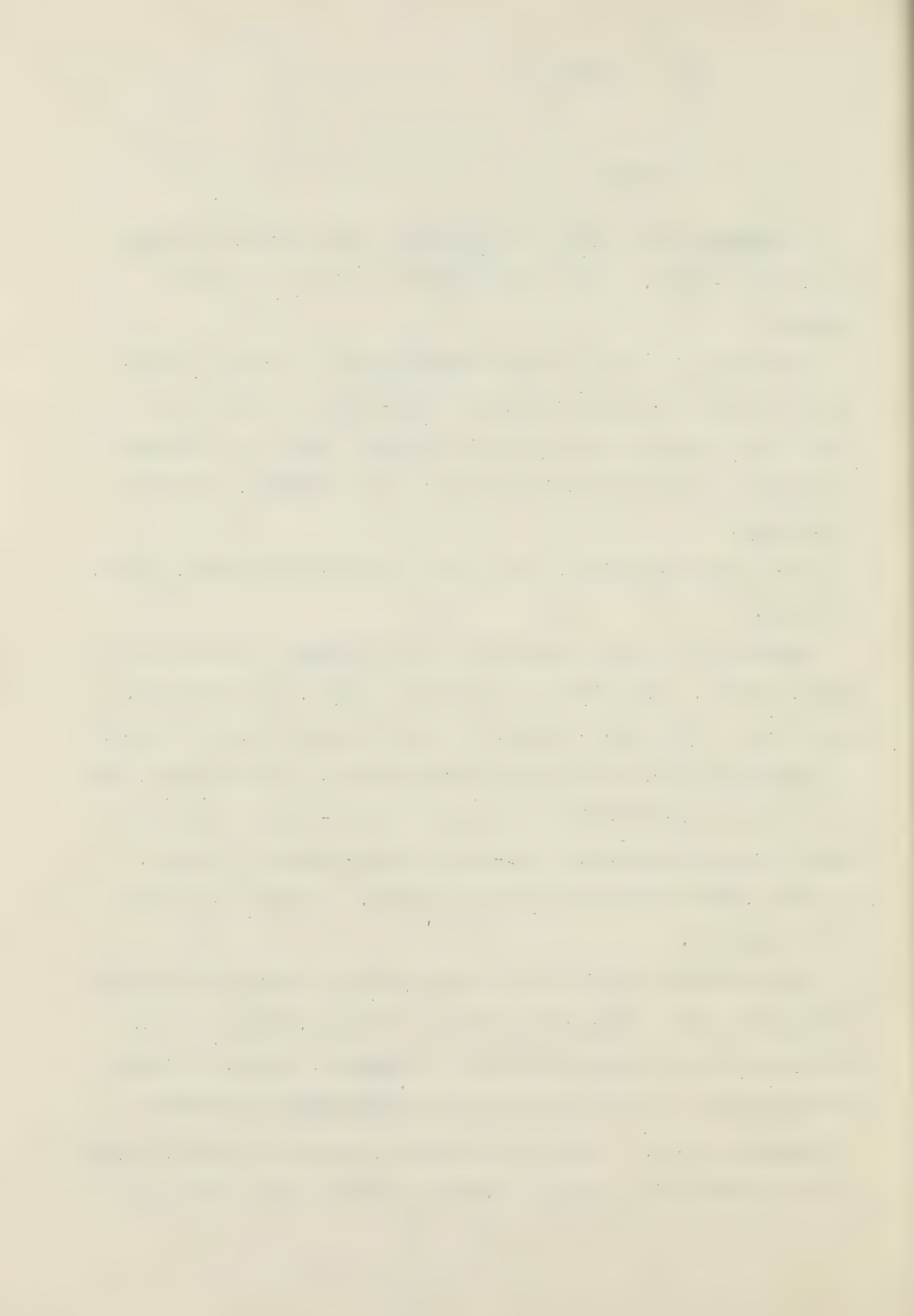
Sho-i was an oculist, who used to live at Muromachi, Kyoto, off Yojo.

Chausuya Kohei was a skipper by his calling, who came from Sakai, Senshu. He lived at Teramachi, Kyoto, near Honnoji. According to the Chado-Sentei, he was a contemporary of Sho-o.

Takeya Genjuro, of Higashi Rokujo, maker of the Sonoyaki, was a dealer in tea-utensils and general bric-a-brac. He used to make some small wares and tea-jars at Ryo-gayeicho, Fushimi. He was a great favorite of Kobori Yenshu. He got his clay from Shigaraki.

Ariki Shinbei, who had his wares baked at Seto and later at Awataguchi, was a dry-goods merchant of Sanjo, Kyoto. Some book says he was a silk-merchant of Takakura, Sanjo, and came from Nagasaki. He was called Ko-son Nakatagawa Zennyomon.

Kanamori So-wa, a cousin of Kichibei, made his ceramic works just for curiosity's sake. Moyomon had his wares baked at



Takatori, Hizen.

Mannyomon lived at Mizoro, north of Kyoto. His works were mostly copies of Chinese wares.

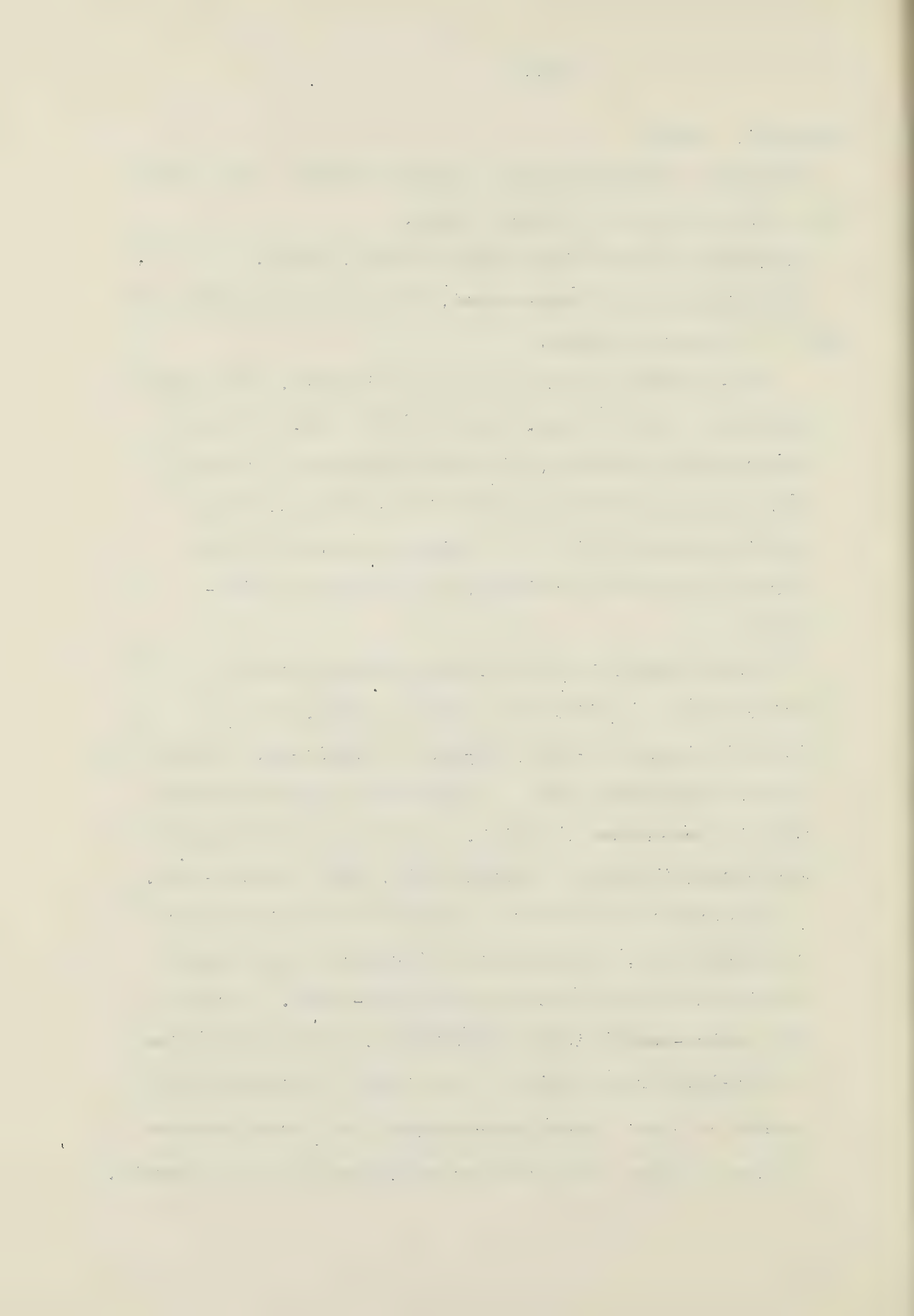
Oribeyaki was sometimes made at Otowa, Kyoto.

According to the Chado-Sentei, these six ceramists lived all in the days of Rikyu.

Sho-o Takeda, commonly called Shinshiro, was made honorary lord of Inaba, later in his life. He was often called Ikkansai, his "go" pseudonym. He was not only a great enthusiast of tea-ceremony, but a perfect master of it. He died in October of the first year of Yeiroku(1558), at the age of fifty-three.

Rikyu Tanaka, later Sen, was called Yoshiro while young. After he became a priest, he used to call himself So-yeki, Ho-sen or Fushin-an. Rikyu is his sacerdotal name. This great tea-ceremonist was the tea-master of Taiko. He died in February of the nineteenth year of Tensho(1591), aged seventy-four.

As Oribe was killed in a battle in the first year of Genna(1615), his factory at Otowa must have been running about the Keicho period(1596-1614). But in the Chaire-tewake-ichiranhyo(Maker of Different Styles of Tea-jars) he is said to have been a contemporary of either of these famous tea-masters, or living sometime during the time from the time of Rikyu to that of Yenshu.



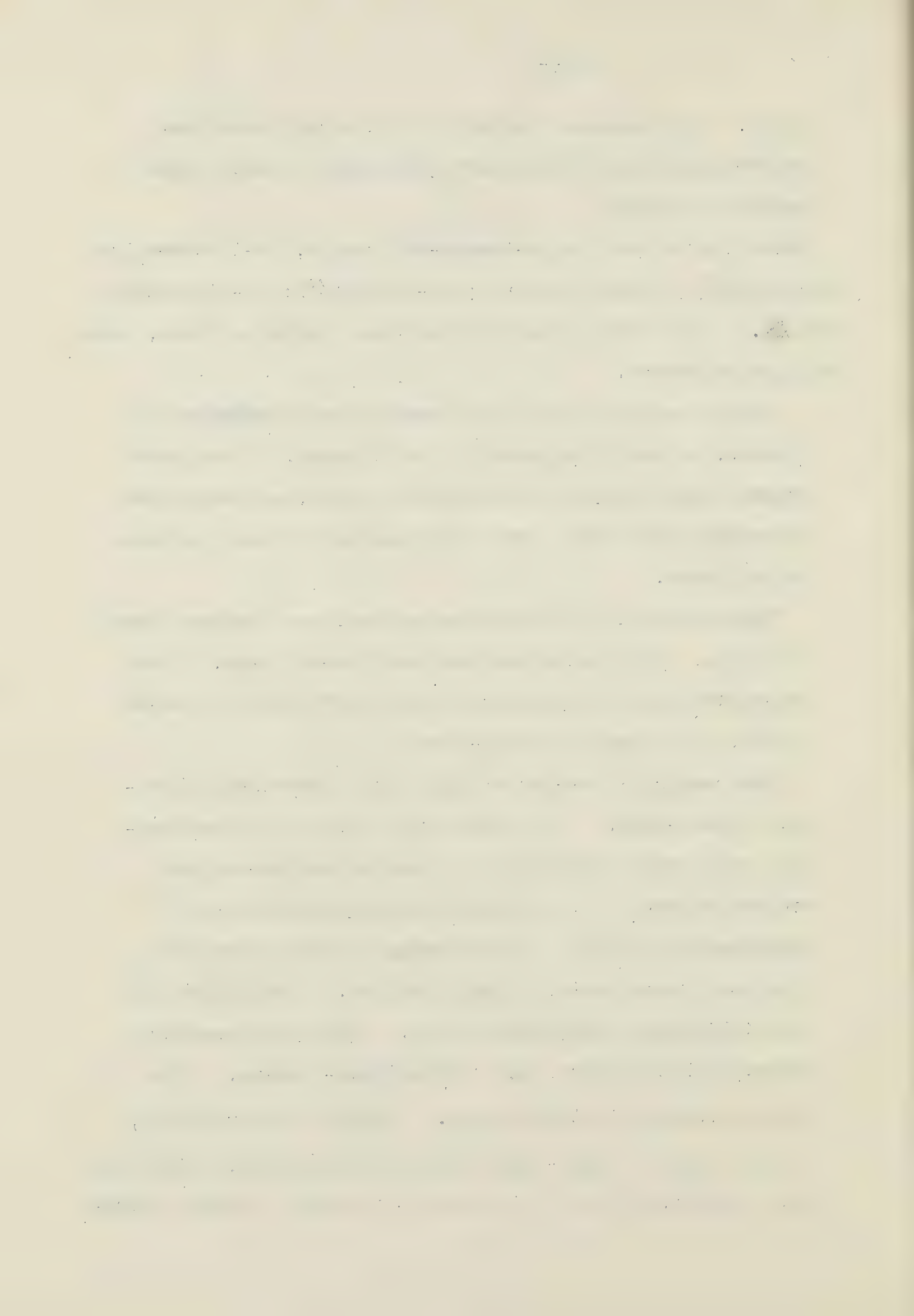
If so, the Awataguchi factory of Oribe must have been started about the latter part of Keicho or early Genna period(1615-1623).


According to the Chaire-tewake-ichiranhyo, So-i marked his goods with ~~✕~~; Taihei with ○; Do-yu with ✕; Do-mi Asakura with ~~✕~~. All these ceramists did their works in Kyoto, about the days of Yenshu.


Taihei and Do-yu must have been either physicians or priests, as can be supposed by their names. They made ceramic works simply for curiosity's sake, as many other tea-enthusiasts did. But the locality of their furnaces is not known.

Yenshu Kobori, of the Fujiwara clan, was honorary lord of Yenshu. His religious name was Tai-yu So-ho. This tea-master died in February of the fourth year of Sho-ho (1647), at the age of sixty-nine.

The beautiful tea-jar of Fig. 1 is a specimen of Taihei's wheel-work. It is made of a clay of the earthenware color with a greyish tint, rather medium-grained and medium hard. It is fairly heavy and weighs 29 momme(nearly 1/4 lb.). The glazing is dark brown with black and brown spots, thickly applied. The inside and the itokiri are not glazed at all. All the glazes are rather dull of lustre, and very antique-looking. The light brown one is translucent. Around the upper part, one can see the wheel-marks through the glazing, while the lower portion, where it is bare of glazing, has some irreg-



ular brush-marks. The little round mark  is found on the itokiri. This beautiful piece, which is much like an Oribe, must be some two-hundred and sixty or seventy years old. It is one of my favorite specimens.

The wheel-made tea-jar of Fig. 2 is a specimen of Doyu's works, about two-hundred and seventy-or-eighty years old. It is made of a greyish clay, fine-grained, hard and compact. It is heavy and weighs forty momme (1/3 lb.) The glazing is light brown not very lustrous and not very heavily laid. Around the shoulder, there are some yellowish streaks. Doyu's mark  is engraved on the itokiri with a nail. As to the shape, it is like a Seto ware, and rather mediocre in its make-up.

Earthenware Furo of Kyoyaki.

The Nishimuras were earthenware furo(tea-ceremony)braziers)-makers. Zengoro So-zen, the third head of the family used to live in Sakai, Senshu, before he came up to Kyoto, where he settled at Tenjinotsuji, Rokuⁱ Higashino Toin, Shimokyo. Later, ~~he~~ at the instance of Hosokawa, Sansai, ~~he~~ moved to Anrakukoji, Furumachi Kamitachiuri, Kamikyo, which street is now called Furonotsuji(Furo-street). He died in February of the ninth year of Genna(1623). The copper-stamp he used is said to have been written by Kobori Yenshu.

It was in the days of Zengoro Hozen, the eleventh head, that

the surname Nishimura was changed into Yeiraku.

Zengoro Wazen, the twelfth head, went to Yamashiro, Kagami, in about the Bunkyu period(1861-1863) by the inducement of the lord of Daishoji. Not only he was making some works of his own, but he was giving lessons in the ceramic art to the local pupils; but somehow, he was not satisfied with the position and came back to Kyoto. In about the second year of Meiji(1869), he went to Okazaki, Mikawa, where he stayed with a Takasu Kichijiro, Tenmachi, and was giving lessons to the latter's employes while making his own works. Then, again in the tenth year of Meiji(1877), he came back to Kyoto, where he was working at his former place at Aburano-koji, off Ichijo.

Sansai Hosokawa, Tadaoki by his real name, and Yoichiro by his boy name, was honorary lord of Yetchu. In the fifth year of Keicho(1600), he was made lord of Kokura, Buzen, and a councilor to the throne. After he became a priest in the sixth year of Genna(1620), he called himself by the religious name of So-ryu and the "go" name of Sansai. Then when his son Tadatoshi was made lord of Higo province in the ninth year of Kwanyei(1628), he moved to Kumamoto with his son. He died in December of the second year of Sho-ho(1645).

Hozen changed his surname into Yeiraku, when he ~~was~~ given by his lord employer, Tokugawa Seijun, a gold stamp reading "Kahin Shiryu" and a silver one reading "Yeiraku".

Literally "Kahin" means a river-bank, and "Shiryu"

means a branch. As the first Chinese pottery-maker *Shin made his*
works on a river bank, pottery-makers
 of later period *are* said to be ^{his} "Kahin Shiryu", that is,
 & followers of the industry started at the river-bank.

"Yeiraku" is the name of a period in the Chinese history, during which many beautiful China wares were produced. The "Yeiraku" stamp was given to him, because his works were considered no less beautiful than the Chinese Yeiraku wares. Hozen thought it was so much of an honor to be given such complimentary tokens that he changed his name into "Yeiraku".

It was in the fifth year of Kwansei(1793) that pottery was first made in Okazaki, at Mutomocho.

The hand-made incense-box of Fig. 3 is a specimen of So-zen's works. It is made of a clay of the earthenware color, coarse, and brittle. Both the inside and outside are finished in gold, which is fixed with red lacquer. The white chrysanthemum design is in chalk, except the stamens which are in a yellow pigment. The calligraphic marks on the outside of the cover reads "Sozen saku" (made by So-zen). This characteristic piece seems to be about two hundred and eighty or ninety years old, and weighs 85 momme (a little over 2/3 lb.) The inscription written by Kakkaku on the inside of the cover of the box reads "Round Incense-box of Chrysanthemum design, made by So-zen". The character "Sa" is also marked on the cover, which is attributed to be So-sa's mark.




According to the Kokon Chajin Keifu(Pedigree of Tea-masters, Ancient and Modern), Kakkaku So-sa, otherwise called Genso, was a son of So-zen and an adopted son of Ryo-kyu. He sometimes called himself by the name of Kakkakusai Ryuken. This greatest tea-master after So-tan had several tea-utensils made to ^{his} special order, which are now very much prized. He died in June of the nineteenth year of Kyoho(1734).

The wheel-made water-pot of Fig. 4 is an example of Wazen's works, made of a white kaolin, somewhat translucent and probably gotten from Owari. The inside and the outside of the base are glazed in white, but the outside is in a beautiful red glaze of dull lustre. The design of autumn grasses and flowers is painted in gold. The red mark on the bottom reads "Made by Yeiraku at Nukada".

Nukada is the name of a district of Mikawa, where there is the town of Okazaki.

This very shapely specimen was made in that district about the second or third year of Meiji(1869-1890). The only defect, if any, is that the make-up of the mouth and the handle lacks something of the strength. The inscription on the box reads "Gold-painted Melon-shape Water-pot" and the stamp on the inside of the cover of the box reads "Made by Wazen Yeiraku". This gold finish on a red ground is very much like a Chinese Yeiraku, except the painting on this piece is in a Japanese style.

Omuroyaki.

Omuroyaki was made by Ninsei at Omuro, Kuzuno district of Yamato. On my trip there in October of the eleventh year of Meiji(1878), I was told that he was born in the province of Tanba, and his real name was Ririmura Fujimasa Seiyomon, belonging to the Fujiwara clan. In Kyoto, he lived in Ninnajiⁱ, in the domain of the Prince Ninnaji, and was made Harimano Daijo(honorary magistrate of the province of Harima). It was not until after he joined the priesthood that he began to call himself Ninsei. While young, he was staying with an uncle of his at Otomura, Tosa, where he first learned something of the ceramic industry from a naturalized Korean potter, Butsuami by name. Before he started his works at Seikanji and Otowa, he is said to have studied the Seto method under Genjuro in Kyoto. Later, he was engaged in his business at Kiyomizu Sanchome, below Sannenzake, where his furnace still remains and is called the Ninsei furnace. The products of this period are marked  (Sei). After his removal to Omuro, he used the Ninsei stamp , written by Kanamori So-wa. At that time, he used to get his clay from the neighborhood of a temple in the same village. Later, he began to use a stamp like , reading "Ninsei", and supposedly given by the prince. He lived from the latter part of Keicho(1596-1614) to about Meireki(1655-1657) or Manji(1658-1660). His son was called Seibei and his second son, Seizaburo. But some books say the first son of his was called Seijuro, in-

stead of Seibei.

Ninsei, the great master of the ceramic art of the ~~middle~~^{modern} age, made many tea-jars of rare shape and originality. His works are much like those of his master Genjuro, though not exactly to the standard of the latter's works. His glazing is of the style of a Seto ware, but in this respect also he could not equal to the old Seto artists. Some incense-boxes of his are very beautiful and of extraordinary shape, certainly full of originality. So far as the contemporary works are concerned, even the Chinese or Korean works could not compare with some of his works. One style or another of his various types of ceramics was imitated by the manufacturers of different manufacturing places all over the country. The only sorts he did not make ~~are~~^{were} the seiji, stone-ware, and sometsuke.

Butsuami was a naturalized Korean who came over with Chosokabe, lord of Shikoku, on the occasion of Hideyoshi's Korean expedition. In the Volume IV of this book, I quoted from a book that Ninsei had studied under Sho-haku, but the original book was mistaken in this respect.

When I was to Sann^eanzaka, Kyoto, in November of the eleventh year of Meiji(1878), I found that the Ninsei furnace was still in existence though in much mutilated shape. ~~After that,~~ Yebiya Yahei and Masajiro were using ~~the~~^{is} same furnace, until it went over to Mikiyama Denshichi, who built a new one beside it. Both the old and new ones are called Ninsei furnaces.

The old Ninsei furnace of Omuro at Hokushincho has been long destroyed. When Yeiraku Wazen built a new kiln there in the fifth year of Kayei(1852) with the hope of reviving the once prosperous industry of the village, the location of the old furnace was ascertained rather unexpectedly by the excavation of old fragments of various Ninsei wares from the ground. This new furnace built by Wazen consists of four sections and was running until the beginning of the Meiji period. It still exists, though in a shattered shape.


According to the Chado Sentei, So-wa's surname was Kanamori, and his real name, Shigechika. In the nineteenth year of Keicho(1614), he joined the priesthood, and died in the second year of Meireki(1656). Early in his life, he was living in Kyoto, but later he went to Kaga upon the invitation of the lord there.

The wheel-made tea-bowl of Fig. 5 is a specimen of Ninsei's works made of a chestnut brown clay, sifted but rather sandy. It is hard and of medium weight, measuring 65 momme(a little over 1/2 lb.) It is finished in a greenish dark brown glaze, lustrous, translucent, thinly laid and crackled. Near the bottom, the glaze ends with a massy effect. The pine-tree designs are in white, green and yellowish green, all of which are lustrous and the white is crackled. The gold thinly laid over the yellowish green is very bright. The inside of the base is not very smoothly

finished and marked with a stamp reading "Ninsei". Around the outside of the base, some irregular brush-marks are noticeable. The edge of the mouth is not very smoothly rounded. But as a whole, this lightly made bowl is very beautiful and rather characteristic. It must be no less than two hundred and twenty years old.

The wheel-made tea-jar of Fig. 6 is another Ninsei specimen, made of a greyish clay, hard and fine-grained. Its weight is rather light and weighs 15 momme (1/8 lb.) It is covered with a brown under-glaze, over which a dark over-glaze is applied with graded effect. The glazing is translucent and seems to be a little thicker near the top than at the lower part. The wheel-marks are noticeable through the glazing all over the surface. The inside and the itokiri are not glazed. This piece is marked with the "shippo" stamp on the bottom. It was made after a Chinese specimen, and though very charming, I do not think it can equal with the original. It is about two hundred and forty or fifty years old. The characters "Omuro" on the box were written by Kanamori Sowa.

The hand-made incense-box of Fig. 7 is another Ninsei, made of a clay of the earthenware color with pinkish spots, rather coarse-grained, sandy, and not very hard, and absolutely unglazed. It weighs 15 momme (1/8 lb.),

rather medium weight. Not only the clay is Shigaraki, but this roughly-made but charming piece was made after a Shigaraki ware. It is marked  (Ninsei) on the bottom and is about two hundred and twenty years old. Perhaps this piece was made by the second Ninsei, like others that have this elliptical mark, which as a rule are rather inferior in their make-up to the real Ninsei. The box-inscription reading "Omurokabutokin" was written by the Prince Gyodo, follower of So-wa, who lived about the Genroku period(1688-1703).

While I was engaged in the study of the historical developments of the ceramic industry in Kyoto in September of the eleventh year of Meiji(1878), I happened to come across an old manuscript giving a brief history of the Kyoto wares, from which I quote the following:

"The manufacture of the Chinaware was first introduced into Hizen from China, hundreds of years ago from this ninth year of Horeki(1759). The first sale of the Hizen ware in Kyoto was undertaken by an Osaka dealer, Tsuboya Ichizaemon by name, who kept a store at Sanjo, south-east of Kawaramachi, under the charge of two brother agents, Yahei and Kuhei. Later, Kuhei alone was running the store with a man called Rokubei as his clerk. This was the first China store in Kyoto, and is four generations old now.

The First Kyoyaki.

"Seibei of Ninnaji, maker of the Uchiyaki, later called Nin-

sei, which name is a contraction of Ninnaji Seibei, invented the manufacture of the Kyoyaki with the assistance of Kuhei (Kyubei?).

Pupils of Ninsei, Sho-zaemon and Sukezaemon, were manufacturing at Oshikoji, and thus their wares were called the Oshikojiyaki. Tokuyomon was a pupil of theirs. The son of Tokuyomon was called Rokurobei, and the grandsons, Isaburo and Saburoyomon."

It seems these six people moved to Awata later.

"The present Ichirobei and Magobei are the second of their respective families, but Seibei did not have any successor."

Origin of the Kin-yaki.

"The manufacture of this ^{sort}~~art~~ of the China ware was also introduced from China. Its Kyoto founder, Kuhei, got the secret of making it from Aoyama Koyomon of Sarayama, Hizen, sometime in the Meireki period(1655-1657), after giving his word of honor to keep the secrecy.

The ninth year of Horeki(1759) Rokubei Tsuboya".

Supplementary to the manuscript above quoted, a tradition says that Aoyama Koyomon of Hizen used to come up to Kyoto twice every year to collect the sales-money from Tsunoya Kyubei, who was a big buyer of his Hizen wares. This Kyubei was so pressing in his entreaties ^{to Koyomon} to show him the secret of making the Kinrand² ware of Higo, that at length he succeeded in inducing Koyomon to give him a

The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations (1) for arbitrary values of the parameters α and β .

In the second part we consider the case of the existence of solutions for arbitrary values of the parameters α and β . It is shown that the system of equations (1) has solutions for arbitrary values of the parameters α and β if and only if the conditions (2) are satisfied.

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In the eighth part we consider the case of the existence of solutions for arbitrary values of the parameters α and β . It is shown that the system of equations (1) has solutions for arbitrary values of the parameters α and β if and only if the conditions (2) are satisfied.

written instruction on the art. Whereupon, Kyubei went to Ninsei with the instruction, and asked the latter to make some trials. It did not take very long for this clever and assiduous ceramist to finally succeed in the manufacture of the Kinrand^e~~a~~, the secret of which had been so jealously guarded by the Higo clan. It was from Ninsei that the manufacturers of several other provinces acquired this new method. It is said Koyomon was suspected by his clans-people that he gave out the secret, and was executed.

As it was, Kuybei and Ninsei shared the honor of introducing the Kinranda ware into Kyoto, where all the factories at Awata, Kiyomizu and Gojozaka adopted the new method in no time.

Wankyu mentioned in the Volume IV of this book is the same man as Tsuboya Kyubei in this volume, Wankyu being a contracted form of Chawanya Kyubei (Chawanya means a dealer in bowls). It is said in Kyoto that this man Kyubei was an expert in making dolls and statues, but his products were not selling among a certain class of people on account of the underhand transaction with Koyomon. Anyway, he is said to have gone insane upon learning of the fate of the latter.

Kyoyaki is the name applied to the early products of Kiyomizuyaki. Later, Shibuyayaki, Komatsudaniyaki, Seikanjiyaki and Otowayaki were all called Kiyomizuyaki without

The first part of the report deals with the general situation of the country. It is a very interesting and informative study of the country's development. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country's development.

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distinction. Very much like the Ninsei ware, they are all finished in a whitish glaze, thinly laid and crackled, much of the style of the Tamagode (Egg-shell ware). They are harder than the modern Tamagode and of a little rougher finish too. The manufacture of these earliest Tamagode ware must have been shown by Korean ceramists, who came over on Hideyoshi's Korean expedition.

Shibuyayaki and Komatsudaniyaki.

About the Tensho period (1573-1591), the Shibuyayaki and Komatsudaniyaki were merely earthenware like the Fukakusayaki. It was in the days of Ninsei that they appeared in the form of the Tamagode ware (Egg-shell ware).

Seikanjiyaki and Otowayaki.

The Seikanjiyaki and Otowayaki were first made in about the Bunroku period (1592-1595) in the vicinity of Chawanzak^a, Seikan^aji. They were marked "Seikanji" and "Otowa". According to some books, they are said to have been started in the Tensho period (1573-1591). Anyway, Ototoku and Otowaya Kushichi were the founders of them. The former lived in Otowa and was sometimes called Rokubei or Rokurog^aemon. In those days, the name Otowayaki was the more famous and so its maker Kushichi was called Otowaya. After the invention of the Nishikide *or Kinrande* (brocade ware) by Kyubei and Ninsei, both Otowayaki and Seikanjiyaki appeared in a much improved style, beautiful and charming and decorated with exquisite paintings of the Tosa school, sometimes as good as a regular painting on silk or paper. The

products were none inferior to Ninsei's works. Sometimes they excelled even the Korean ware, which was their original model. They were counted among the best Japanese wares of the period. It was from about the Kyoho period(1716-1735) that the manufacturers there began to move gradually to Gojozak².

The wheel-made pitcher shown in Fig. 8 is a specimen of the so-called Otowayaki, about two hundred years old. It is made of a clay of the earthenware color, medium-grained, medium hard, and of medium weight. It weighs 310 momme(nearly 2 2/3 lbs.) The lustrous glazing, which covers both the inside and outside except the base, is of a whitish glaze, thinly laid and delicately crackled. The green glaze is somewhat translucent, and very thinly applied, except around the top. The blue has a little dark tint in it, and is also used in a very thin layer, like the gold and red. The painting seems rather too beautiful and charming ~~a work~~ to have been painted by a regular porcelain decorator. It must have been painted by a professional artist. This is such an excellent specimen of this sort of wares, that I do not think there is anything that can compare with it. It is one of my treasures.

Kiyomizuyaki.

The Kiyomizuyaki, a sort of the Tamagode ware like a Ninsei, was being made from about the Genna period (1615-1623), or from

Keicho(1596-1614) as some other books say. They are marked "Kiyomizu". It was from about the Meireki period(1655-1657) that the manufacture of the Kinrande, the invention of Ninsei and Kyubei, was started there. About the Kyowa period(1801-1803), Yebiya Seibei, another famous ceramist of the modern age, was making some tea-utensils at Kiyomizu, below Sannenzaka. It was under him that Eisen and Rokubei studied the ceramic art. In the second year of Bun-kyu(1861), Yebiya Yahei was manufacturing at the place where the old Ninsei furnace was. Yebiya Masajiro, who lived on the opposite side of the former, on the eastern side of the street, moved to Gojo, selling out his business at Kiyomizu to one Mikiyama Denshichi.

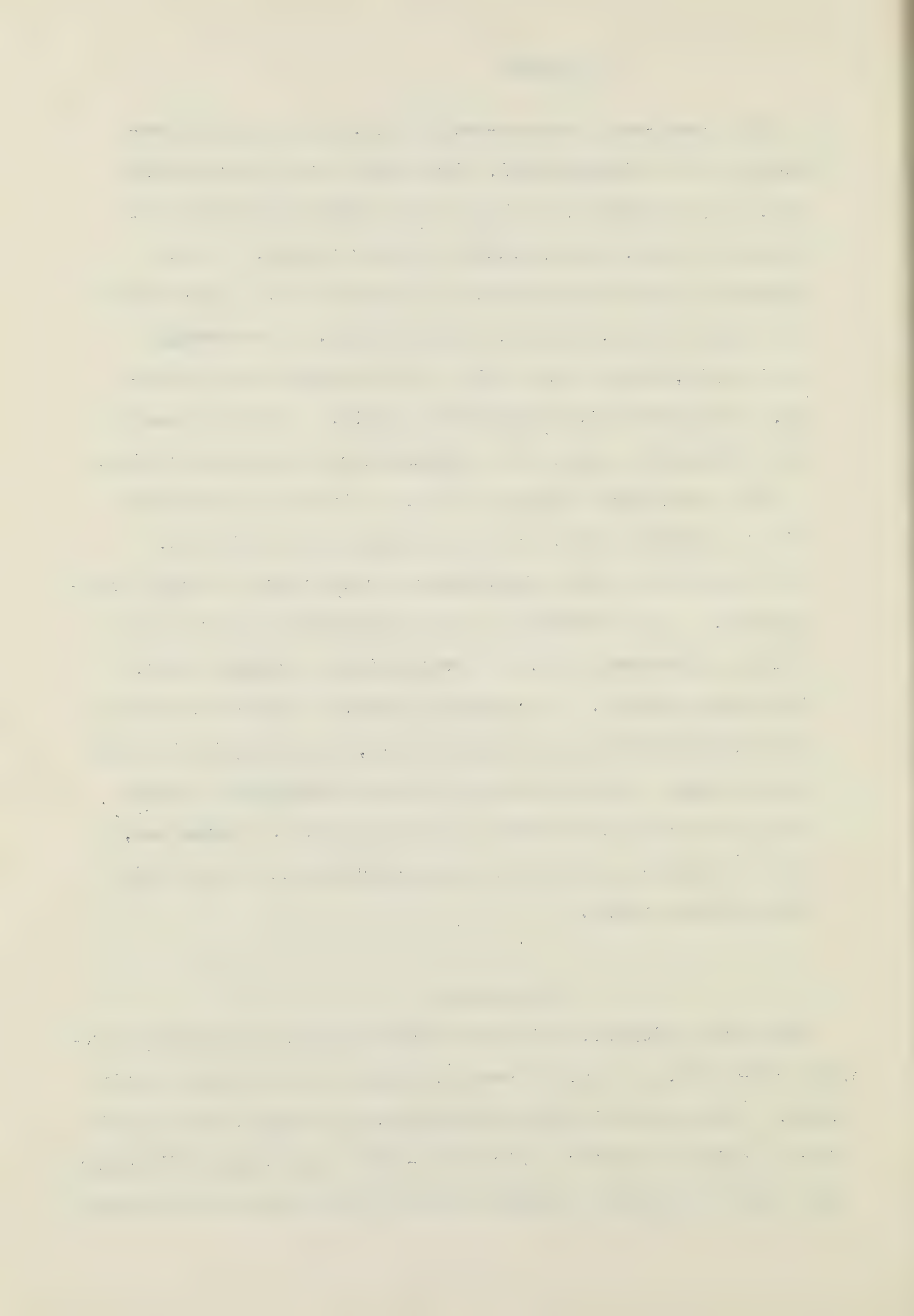
The wheel-made tea-bowl of Fig. 9 is a specimen of the Kiyomizuyaki about two hundred years old. It is made of a greyish white clay, or rather a mixture of clay and kaolin, hard and fine-grained. It is medium in thickness and weight, and weighs 90 momme(3/4 lb.) The thin glazing is greyish white, crackled and somewhat lustrous. The design is in red, green, and gold, all very thinly laid. The red and the gold are not very lustrous, but the green is very strong of lustre. This latter glaze is not so smooth in appearance as the other two colors, but it is somewhat translucent. The base is not glazed, but the itokiri has some irregular wheel-marks. The stamp on it reads "Ninsei".

The wheel-made incense-box of Fig. 10 is another example of the Kiyomizuyaki, also about two hundred years old. It is made of a clay of the earthenware color of a greyish tint, fine-grained and fairly hard. It is medium in weight and weighs 47 momme(2/5 lb.) The glaze is greyish white, lustrous and crackled. The design is in gold, very thinly laid. The bottom is not glazed, but has the stamp "Kiyomizu" on it. Of those having the "Kiyomizu" stamp, the best are mostly works of Yebiya.

The wheel-made pitcher of Fig. 11 is another specimen of the Kiyomizu ware, about a century and a half old. It is made of a light earthenware color clay, not very fine-grained. It is medium in its hardness and weight, and weighs 360 momme(3 lbs.) The glazing is creamy white, thin and crackled. The cobalt blue and the green of the design are lustrous and heavily laid, but the gold is very thinly used. The coating is almost entire; the bottom being the only place where it is not glazed. In a way, this beautiful piece has an appearance as if it was made by an Otowa artist.

Gojoyaki.

The early Gojoyaki, which was started about the Kwanyei period(1624-1643), was only a very low grade ware and was hardly known. But when all the manufacturers of Otowa moved to this place, during the Kyoho period(1716-1735) and those of Kiyomizu from about the Genbun period(1736-1760), the products underwent



a great improvement, and beautiful wares of various descriptions were being made. Then, in the Temmei period(1781-1788), Eisen started the manufacture of a stoneware there, in the manufacture of which Kitei, Yohei, Dohachi, et cetera, were distinguished artists.

When the Otowa artizans moved to Gojo, they began to call themselves "Otowaya so and so." Prior to this time, they had often been called ^{by} the surname Otowaya, but it was not until after their removal to Gojo that they themselves adopted the surname.

Yebiya, the ceramist of Kiyomizu, moved to Gojo in the second year of Bunkyu(1868).

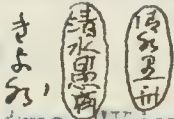


Kitei Waki, was formerly a retainer in the family of O-su, but when his service was dispensed with on account of an insignificant fault on his part, he came to Kiyomizu and studied the ceramic art. In the first year of Kwanyen(1748) he opened his factory, and in the fifth year of Bunsei(1822), he started the manufacture of a stoneware. Kitō was his younger brother. The present Waki is the ninth head of the family. Only the second Kito used a stamp.


Yozo Mizukoshi belongs to a little later period than Rokuhei. Once he was giving lessons on the ceramic art in the province of Awaji. The third and last Yozo died about twenty-two or three years ago.

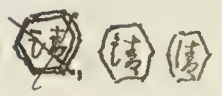
Dohachi Takahashi, a pupil of Eisen, used to live at Otani-mae Nishiochicho, but later he moved to Busshi Nakacho. Before

The first part of the paper discusses the importance of maintaining accurate records of all transactions. It is essential for the business to have a clear and concise record of all income and expenses. This will help in the preparation of the tax return and in the event of an audit. The second part of the paper discusses the importance of keeping the books up to date. This will help in the preparation of the tax return and in the event of an audit. The third part of the paper discusses the importance of keeping the books up to date. This will help in the preparation of the tax return and in the event of an audit. The fourth part of the paper discusses the importance of keeping the books up to date. This will help in the preparation of the tax return and in the event of an audit. The fifth part of the paper discusses the importance of keeping the books up to date. This will help in the preparation of the tax return and in the event of an audit. The sixth part of the paper discusses the importance of keeping the books up to date. This will help in the preparation of the tax return and in the event of an audit. The seventh part of the paper discusses the importance of keeping the books up to date. This will help in the preparation of the tax return and in the event of an audit. The eighth part of the paper discusses the importance of keeping the books up to date. This will help in the preparation of the tax return and in the event of an audit. The ninth part of the paper discusses the importance of keeping the books up to date. This will help in the preparation of the tax return and in the event of an audit. The tenth part of the paper discusses the importance of keeping the books up to date. This will help in the preparation of the tax return and in the event of an audit.

allowed to change his name into Mashimizu from Shimizu. He died in the tenth year of Meiji(1878).

Rokubei Shimizu or Kiyomizu, was born at Miyagawacho, but used to live at Kiyomizu. Hence his surname Kiyomizu or Shimizu. Gusai was his "go" name. Later, he moved to Yoshinomachi, Gojozaka. At first he was a pupil of Ebiya Seibei, but he was studying for sometime at Shigaraki also. Some of his works that have the "Roku" stamp were made while he was at this latter place. He was an expert in the choice of the clays, and so he used ^{only} the best of the Shigaraki clay for his goods. While he was at Kiyomizu, he used to mark his products with these stamps  of which the first one reads "Kiyomizu" and the latter two "Kiyomizu Gusai". After his removal to Gojo, his stamps were , all written by Priest Keishu, of Tenryuji, Saga. The first two read "Sei" or "Kiyo", and the last one "Seifu". He also used a stamp like , personally made by ^{the} ~~one~~ Prince Daibutsu. This noted artist of the modern period lived from about the second year of Genbun(1737), to about the tenth year of Kwansei (1798). His works ^{are} ~~were~~ as a rule very charming and beautiful.

The second Rokubei was making his stoneware from about the first year of Tempo(1830). Nearly thirty-three years ago, he was down to Nagaoka, then to Hiuga about thirty-eight years ago. His stamps were like , all reading "Sei". He was living to the first year of Manyen(1860).

The third Rokubei, who is still living, uses , stamps

31




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he started a factory of a stoneware somewhere in the manor of the Prince of Omuro in the second year of Bunkyo(1862), he is said to have been studying the industry in the factory of Hozan of Awata, with his brother Shuhei. In the forty-second year of his age, he was made "Hokyo", and changed his name into "Ninnami". No less than three times he was down to Takamatsu, Sanuki, to give instructions on the art to the local artizans. It was from this Dohachi that Shigehisa Gennami, tea-master of the Satsuma clan and the founder of the famous Kinrande ware of Satsuma acquired the manufacturing process. On his return to his native province, this Gennami built an Awata style furnace and set out in the manufacture of a ware of the Tamagode style of Awata, getting his materials from Dohachi. But the glazing of this Satsuma ware was not hard enough as to compare with that of its Awata model. When he was fifty-seven years old, Dohachi built two new furnaces at Horiuchi, Fushimi, one for regular wares and the other ~~furnaces for~~ Rakuyaki. They both still exist. He used a stamp reading "Momoyama". He was seventy-three years of age when he died in the first year of Ansei (1854).

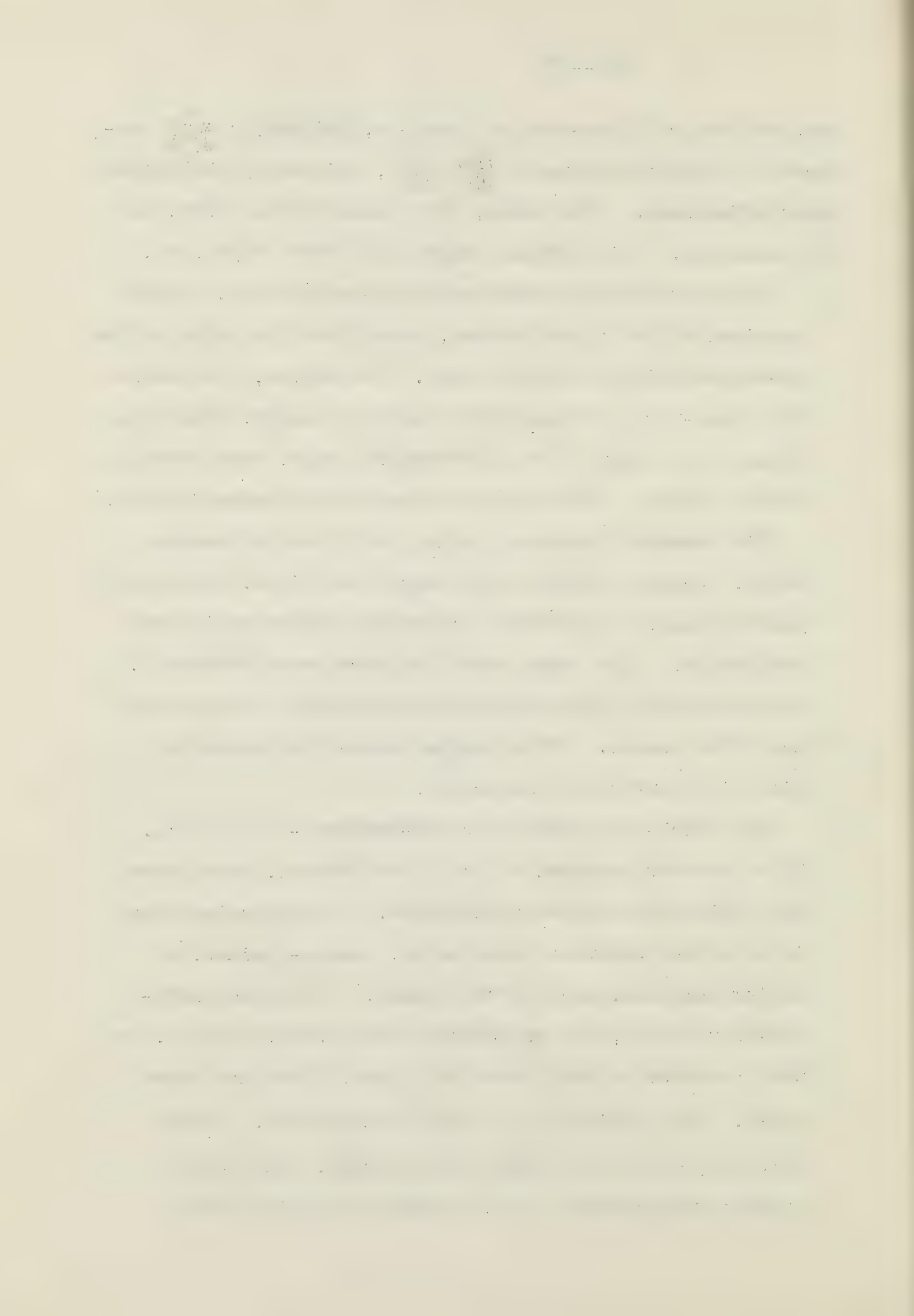
Zo-roku Mashimizu, descendant of Shimizu Gennyomon, was a pupil of Kitei. He was born in Gakumura, and brought his family into a prominence when he was only twenty-three years old. His earliest works were mostly earthen pots. It was by the gracious permission of the Prince Daibutsu that he was

both written by Daiko-esho of Kobai-in, Daitokuji;  en-
graved by Rissai, Hikone; or   , written by the artist
Hakuryu Yonezawa. His works, like those of the first, are
very charming. His furnace measures 12 feet by 40 feet.

The heavily built wheel-work tea-bowl of Fig. 12 is a
specimen of the first Rokubei, made after the style of the
so-called Tojinbue made at Hagi. Of course, the handle
is a hand-work. Though very heavy in weight, this piece
is made of a clay of the earthenware color, very soft and
rather porous. The weight is seventy-two momme (6/10 lb.)

The somewhat lustrous glazing is of the earthenware
color, roughly crackled with deep brown lines, and fairly
heavily laid. On several places some white spots are
noticeable. The stamp under the base reads "Rokubei".
There are some brush-marks around the base, which latter
has a few cracks. This coarse looking but charming
piece is about ninety years old.

The wheel-made Katakuchi(side-mouthed)-bowl of Fig.
13 is another specimen of the first Rokubei, made after
the style of a coarse-looking Imbe. The material clay
is of a deep chestnut brown color, coarse-grained, of
medium hardness, and not very heavy. It is not arti-
ficially glazed, but on account of the natural glaze, the
whole surface is variegated with grey, black and brown
spots. The inside is more of a rusty color. This
natural glaze is lustrous only in spots. The mouth
is not evenly round, but as a whole, this is a very



charming example. It weighs 35 momme(nearly 3/10 lb.)

Eisen Okuda, otherwise called Rikuhozan, was a pawn-broker, who used to live at Daikumachi, off Kenninjimachi toward Gojo. He studied the ceramic art under Yebiya Seibei. He was a very generous and charitable man, and his workmen were selected from cripples of one sort or another. The blind were employed in grinding the materials for the glazing, while the mute were used in applying it on the works. Most of his products were made after the style of the red Chinese or the sometsuke Gosu. They are very seldom signed but the few that are signed are marked "Eisen" either in red or in blue, or more rarely with his written seal. His works are the very first stone-ware made in Kyoto, and are very much like a real Chinese original. Mokubei, Dohachi, Kamesuke, and Kasuke were all his pupils. The factory at Miwa, Mita, Settsu, was started by his pupils, Kiyu, Kumakichi, and Shuhei, who were sent by him at the request of one Uchigamiya of Mita, who was desirous of encouraging the local industries there. This factory is very prosperous now. Eisen must have lived from about the Genbun period(1736-1740) to about Kwansei (1789-1800), and his stoneware was first made about one hundred years ago. His furnace is said to have been in the style of an Awata furnace.

The fire-bowl of Fig. 14 is an example of Eisen's works, made, after the style of a "red decorated Chinese", made of a fairly fine-grained kaolin. The glaze is rather cloudy white and dull of lustre. The pink is also dull of lustre and very thin-

ly used, but the green is lustrous, translucent, and fairly heavily used. It is heavy and weighs 103 momme (about 5/6 lb.) It is rather coarse looking but very sharming like its Chinese original, the red decorated Gosu. It is about one hundred years old.

Mokubei Awaki was popularly called Kiya Sahei. Kyukyurin was his "go" name, but his real name was Yasohachi. He was born in Owari but used to live in Kyoto, first at Kambe, then somewhere near Sanjo. Before he began to take fancy in the ceramic art by reading a Chinese book on pottery written by Shusatei, he was a priest in the Nanzenji temple. He was well read, and very clever in several little arts. After he studied the ceramic art under Eisen, he used to make copies of Korean, Chinese, Cochin, and Nanban wares. He used two stamps on his works, one reading "Awata" and the other reading "Mokubei". His Kyoto factory was at Komonozacho, Awata, and consisted of three sections about twelve feet wide. His Tokyo factory was at Komme, Mukojima, near the Daishi temple.



The wheel-made tea-cup of Fig. 15 is a work of Mokuei made of a mixture of kaolin and clay, medium-grained and not very heavy. The ground glaze is lustrous white with a slight suggestion of light brown, and coarsely crackled. The red is also lustrous and of a beautiful shade. The characters are very nicely written. This piece is marked "Mokubei" under the base. It is about eighty years old. It weighs 17 momme(1/7 lb.)

Awataguchiyaki.

The origin of the Awataguchiyaki is said to be about the Genki(1570-1577) or Tensho period(1573-1591), but it may be a little earlier than that. Anyway, the earliest goods ^{are} ~~were~~ a natural-glazed earthenware like the Fyukakusa ware. The so-called Otakajawan, which were used in the Tokugawa family on the occasion of the Shogun's hawking day, annually bought of Kobayashi Kichibei from the days of the third Shogun(1623-1650), and later from the Iwakurayama manufacturers, are a pinkish ware, made of the Hioka clay of Awata, slightly covered with a water-glaze. This oldest sort is called the Awataguchiyaki even now, and it is a very charming looking ware. But, after the furnace was moved to Awata, the product is called the Awatayaki.

Awatayaki.

The origin of the Awatayaki was in the latter part of the Keicho period(1596-1614), or Genna(1615-1623). The name of the founder was Kuyomon, whose works are a Tamagode(egg-shell) ware, like the Ninsei, painted in blue and brown, and much

harder than the modern ware, though not so smooth in appearance as the latter. Very rarely they are marked "Awata". The place, where Kuyomon used to get his clay, is still called Kuyomonnotsuji(Kuyomon Street). The old furnace, which is called Chiyama furnace or Hengama(Original furnace) is in Yemonozacho, Awata. It consisted of eleven sections, but only nine sections remain now, each about 15 feet wide. It is not improbable that Kuyomon himself had some of his goods baked in this Awata furnace. This old furnace was owned by Kincozan Kobayashi Kichibei until the fifth year of Ansei(1858); when he sold it to another man, from whom it was again sold to Yasuda Kisaburo, the present owner. Then, there is another old furnace in a much shattered shape, about 3 feet by 7 feet, in Wakegicho. This is supposed to have been used by the first Hozan. Anyway, Awata is ~~in~~ the place where Ninsei invented the Nishikide ware, in about the Meireki period(1655-1657). This Nishikide was being manufactured in a more perfected style in about the Temmei period(1781-1788) by the famous ceramists Mokubei and Kyuta. These artists also made the red painted, the cobalt-blue painted, the Tsuishu(vermillion), the Chinkinbori^{ware.} Kincozan, Taizan, Hozan, Iwakurayama, and Higashiyama^{were all} ~~are the~~ ^{very} names of the famous artists there.

Taizan, Takahashi Yohei, is said to have come from Mizoro in the first year of Shoho(1644), according to a book, but it says in another book that he came from Oshikoji in the third year of Shotoku(1713). Anyway, he lived in Awata about two hundred years ago. He used two stamps, one reading "Awata"

and the other reading "Taisan".

Hozan, Unrinin Bunzo, came from Kinose, Shigaraki, of Ohmi; but some books say he came from Mizoro, while still another book ^{mantame} ~~says~~ he came from Oshikoji. It was in the third year of Manji(1660) that he built his furnace at Awata. He died in December of the thirteenth year of Manji(1670). The name Hozan was first adopted by the suggestion of a nun in the Iko-mahoji of Yamato in the second year of Horeki(1752). It was from the time of the fifth Bunzo that the Akaye(red-painted), Ruri-gusuri(cobalt-blue glaze), Tsuishu(vermillion), and Chin-kinbori(engraved and filled with gold) were being made, generation after generation. Copies of some Dutch wares were also being made there. All these wares are marked "Hozan". The fifth Hozan died in the fourth year of Bunkwa(1807). The present Hozan is the eleventh one *of that name.*

Higashiyama Hattori Chubei was born in Awata. The present Higashiyama is the seventh of the family.

Iwakurayama Mur^aai Raku is said to have come from Mizoro, but actually he came from the north Iwakura about the Horeki period (1751-1763). He used a stamp reading "Iwakurayama", the name of his old place. He was making some wares similar to those of Kinkozan, for the Tokugawa family. In the days of the third Shogun(1623-1650), Kuyomon was the special manufacturer for the Shogun household.

Kinkozan Kobayashi Kichibei^{is} said to have come from Oshikoji factory and built his ^AAwata factory in the second year of Shohe (1645). But some say it was built in the Genroku period(1688-

The history of the United States is a complex and multifaceted story that has shaped the nation's identity and values. From the early colonial period to the present day, the United States has experienced a series of transformative events and movements that have defined its character. This chapter provides an overview of the key historical periods and themes that have shaped the United States, from the early colonial era to the modern era. The early colonial period, from the 16th to the 18th centuries, was characterized by the establishment of European colonies and the development of a distinct American identity. The 18th century saw the American Revolution, which led to the birth of the United States as an independent nation. The 19th century was a period of rapid expansion and growth, marked by the westward movement and the Civil War. The 20th century saw the United States emerge as a global superpower, with significant technological and cultural advancements. The modern era, from the mid-20th century to the present, has been characterized by social and political movements that have shaped the nation's identity and values. This chapter explores the key historical periods and themes that have shaped the United States, from the early colonial era to the modern era. The early colonial period, from the 16th to the 18th centuries, was characterized by the establishment of European colonies and the development of a distinct American identity. The 18th century saw the American Revolution, which led to the birth of the United States as an independent nation. The 19th century was a period of rapid expansion and growth, marked by the westward movement and the Civil War. The 20th century saw the United States emerge as a global superpower, with significant technological and cultural advancements. The modern era, from the mid-20th century to the present, has been characterized by social and political movements that have shaped the nation's identity and values. This chapter explores the key historical periods and themes that have shaped the United States, from the early colonial era to the modern era.

1703). However it is, there is a document that shows the factory once got an order from the Shogunate for the manufacture of some white tea-bowls with brush-marks, of three different sizes; some black ones of two sizes; others with the crest of the Shogun, which latter to be used in the family shrine; and some others with thread-marks or silver decoration, to be used for the hawk-ing parties, made in the style of the Awataguchi ware. In the fifth year of Ansei(1858), the seventh Kinkozan sold out his name "Kinkozan Kobayashi" to a man from West Yebisucho. The factory is now occupied by one Yasuda Hisaboro. The new Kinkozan family that bought the name is in its second generation now. The present head of the family is called Kobayashi Sobei. He uses the stamp "Kinkozan" like others of the old and new Kinkozan families.

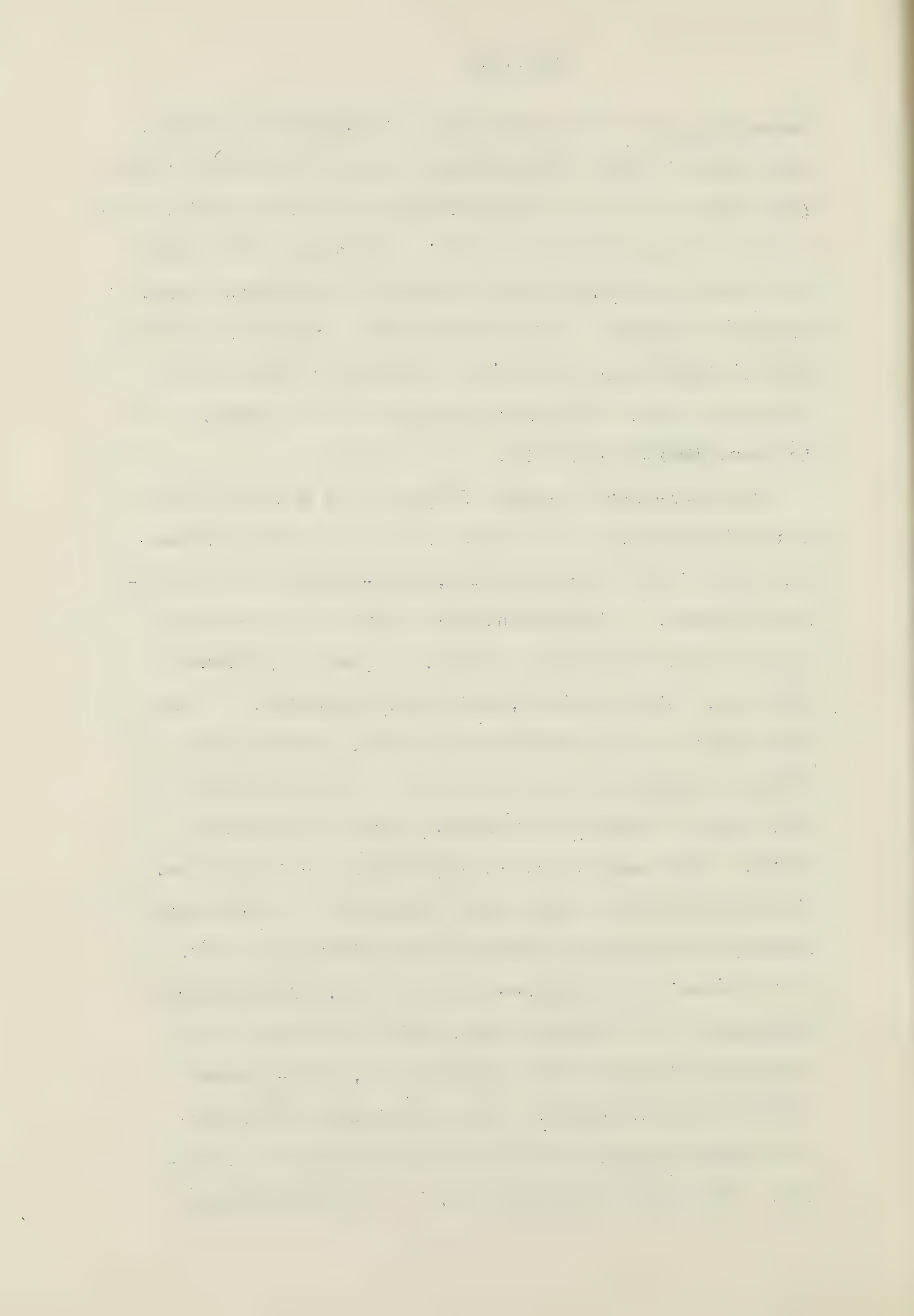
The wheel-made water-pot of Fig. 18 is a specimen of the Iwakurayama ware, made of a greyish white clay, fine-grained and of medium hardness and weight, weighing 208 momme (nearly 1 3/4 lbs.) The ground glaze is greyish white, thinly applied all over the body except the bottom and fitting edges. It is finely crackled. The green of the decoration is crackled and thinly laid, though not very evenly. It is somewhat translucent. The cobalt blue is very heavily laid. These two glazes are very strong of lustre like the gold glaze. The mark on the bottom reads "Iwakurayama". This charming and beautiful piece is one of my choice treasures and is about one hundred and thirty^π years old.

The wheel-made bowl of Fig. 17 is one of the medicine bowls used in the Tokugawa family. It is a Kin-

kozan ware, made of a white clay, fine-grained and soft. This piece is not very heavy and weighs 34 momme (a little less than 3/10 lb.) The black glaze is thinly laid, lustrous and somewhat translucent. The edge of the mouth is brown on account of the thinness of the glaze there. Toward the bottom, it is covered with a yellowish white glaze, thinly laid and finely crackled. The edge of the base is the only place where it is not glazed. It is about thirty years old.

The wheel-made tea-bowl of Fig. 18 is a copy of Kenzan by Kinkozan. It is made of a clay of the earthenware color with a greyish tint, fine-grained and of medium hardness. This medium-thick bowl is quite heavy and weighs 67 momme (over 1/2 lb.) The rusty glaze is lustrous, thinly applied, and finely crackled. The other part is in a creamy white glaze, lustrous and coarsely crackled, and thinly laid. The lines are very dark as some dark glaze was specially applied there. The designs are in dark brown and light blue. The stamp on the bottom reads "Kinkozan". This coarse looking but charming piece is about fifty years old.

The wheel-made incense-burner of Fig. 19 is another specimen of the Kinkozan ware, made of a clay of the earthenware color with a greyish tint, fine-grained and of medium hardness. It is finished with a lustrous white glaze, thinly applied and coarsely crackled. The lines are very dark. It is about twenty



years old. The stamp on the bottom reads "Kinkozan". It is 164 momme(a little over 1 1/3 lbs.) in weight.

Kurodaniyaki.

The Kurodaniyaki was being made at Kurodani, Higashiyama, of Kyoto, even previous to the Tensho period(1573-1591), in the shape of an earthenware. It was sometime during the Keicho period(1596-1614), that a "Tamagode"(egg-shell ware) like that of Awata or Ninsei was ^{being} made, though it was later discontinued. Then its manufacture was resumed some seventy or eighty years ago.

Rakurakuyenyaki.

Rakurakuyen is the name of a garden at Ichigaya, Tokyo, belonging to the ex-lord of Owari, Tokugawa Narishige. The wares that were made in this garden from about the Bunkwa period(1804-1917) to Tempo(1830-1843), by the Seto manufacturers who were brought over there by the lord, are called the Rakurakuyenyaki. The clay was gotten from Sobokwaidani, south-east of Seto, the same place where Toshiro got his material. The Rakurakuyenyaki that are made of this special clay are marked with the stamps reading "Sobokwai" and "Rakurakuyen". One of the retainers of the family, Masaki Iori, who had studied the ceramic art under Hirasawa Kuro of Owari, took the charge of this factory, and some works ^{that} were made by his own taste, ~~which~~ are marked "Masaki" and "Rakurakuyen". He used to make some little statues for the incense-burners, very elaborately executed, though they are not very charm-



ing.

The wheel-made water-jar of Fig. 20 is a specimen of the Rakurakuyenyaki, made of a clay of the earthenware color with a greyish tint, very hard, compact and heavy. The cobalt-blue glaze is very bright and heavily laid, extending to the inside also. The variegated spots about the neck are called "Jakatsu"(lizard). The edge of the base is not glazed. It is about fifty years old. The stamps on the bottom read "Sobokwai" and "Rakurakuyen."

Setosukeyaki.

The Setosukeyaki was made about the Manji period(1658-1660), by Setosuke of Owari, at Keyamura of Fukui, on the grounds of Sakai Geki, a retainer of the lord there, to the order of one Yamada of Fukui, an art-lover. The decoration was done by Kusumi Morikage, the artist who happened to be staying there. The old furnace still remains there, though much in a ruined shape. Later, ~~some~~ ^{of} set~~ts~~ tea-bowls of charming shapes were made there for the use in the Tokugawa family. They are called the "Chufuku"(medium size) and "Shofuku"(small size) of Setosuke. At length, this artist was made a special manufacturer to the Shogunate family, after which he and his posterity used to live at Nishikonyacho, Kajibashi, Tokyo.

Some say Setosuke was making some tea-bowls for the Tokugawa family about the Kwanyei period(1625-1643).

The wheel-made tea-bowl of Fig. 21 is about two hundred and twenty years old and ^{is a work of} ~~was made by~~ Setosuke. The clay

is of the earthenware color of a greyish tint, of medium hardness and very heavy, weighing 65 momme(a little over 1/2 lb.) The glazing is also of the same color as the clay, somewhat lustrous and very thinly laid, but full of pores like a pear-skin. The edge of the base and the two indentations on the bottom are not glazed. The mouth is in the shape of a round-cornered square. Around the bottom, there is a mark made with a spatula. It is stamped "Setosuke" on the bottom.


The wheel-made tea-bowl of Fig. 22 is another Setosuke, made of a clay of the earthenware color of a greyish tint, fine-grained, hard, and heavy. It weighs 87 momme(a little less than 3/4 lb.) The greyish light blue glazing is very thinly laid, slightly lustrous, and finely crackled. The base and its edge are not glazed, where the clay reveals a damascus grain. The pattern was first stamped and then filled with a lustrous white opaque glaze, like the Mishi-made ware. This beautiful bowl is about two hundred and thirty years old.

Onoharayaki.

The Onoharayaki was made by Kichibei at Onohara, Taki district, Tanba. The thinly made tea-jars made during from the Tensho period(1573-1591) to Kwanyei(1624-1643) are called the Ko(old)-Tanba. The earlier wares were mostly in the form of jars, coarsely but very cleverly made. These jars are real Ko-Tanbas. About the Kwanbun period(1661-1672), the furnace

was moved to Tachikui in the same district.

Tachikuiyaki.

The Tachikuiyaki was made at Tachikui, Taki district, Tanba, from the Iwanbun period(1661-1672), during which the furnace ^{had} ~~was~~ _{been} moved from Onohara of the same district. Those that were made about the Bunkwa(1804-1817) and Bunsei(1818-1829) periods, to the order of the lord of Sasayama, to be presented by him to the Shogun and other lords, are called the Sasayamayaki. They are very lightly but very cleverly made. Naosaku was a very famous artist there, who flourished from Bunsei(1816-1829) to the early Tempo period(1830-1843). His works are very beautifully made in the style of the Chinese "yuteki"(oil-pitcher).of the Kennan period(1399-1402) or the "temmoku" tea-bowls of the "Nogime" grain, and sometimes finished in a deep blue glaze, though ^{they do} ~~not~~ _{not have} exactly ~~of~~ the beauty of the Chinese originals. The stamp  reads "Naosaku". Some of his pitchers are called "Ukidokuri" (floating pitchers), as they are made in such a way that they do not sink down to the bottom of a kettle but balance themselves midway in the water, when they are used for warming "sake".

The wheel-made pitcher of Fig. 23 is one of the so-called Sasayamayaki of Tachikui, made to order of the lord of Sasayama to be presented to Shogun or ~~some~~ other lords. It is very cleverly made of a hard and fine-grained clay of light grey. The weight is not very heavy and weighs only 67 momme(2 little over 1/2 lb.) The inside is coated with a lustrous water-glaze, but the outside is not glazed.

The dark and the white glazes used for the design are both of little lustre, and thinly laid. The latter has a little greyish tint and is crackled. The painting is in the Shi-jo style, but the whole make-up is much like a Kyoto ware.

The pitcher of Fig. 24 is a mate of the preceding one. It has a reddish brown spot, and is about fifty years old. It weighs 71 momme (nearly 3/5 lb.)

The wheel-made pitcher of Fig. 25 is a specimen of the ordinary Tachikuiyaki, manufactured by Naosaku. It is made of a hard and fine-grained clay of the earthenware color, and weighs 42 momme (about 1/3 lb.), not very heavy for the size. It is finished in a deep black glaze of strong lustre, thinly laid. Around the top, it is a little brownish, as the glazing is a little thinner there. The inside and the edge of the base are not glazed. As this piece was made after the style of a Chinese "Yuteki" (oil-pitcher) of the Kennan period (1399-1402), or the so-called "nogime" (very fine line effect), the glazing shows the "nogime". The stamp on the base reads "Naosaku". Perhaps, this is the most beautiful piece of the "Nogime" work made in Japan, though not exactly to the standard of the Chinese original. The design was put on later in gold lacquer.

The "floating" pitcher of Fig. 26 is another example of the Tachikuiyaki. The upper half is in a dark glaze of strong lustre and translucent, but the lower half is in a lustrous whitish glaze, which turned into a greyish tint on account of smoke while baking. As a whole, the glazing is

very beautiful, and fairly compares with that of an ancient Korean ware in the finish. Tanbayaki of this sort usually has a very deeply indented bottom.

Pottery unearthed in the Province of Hiuga.

The most ancient pottery of our country is of course, a hand-made ware, like works of the primitive period in any country.

The big jar shown in Fig. 27 was dug out in the province of Hiuga in the sixth year of Meiji(1873). Like the pottery excavated from the tomb of Emperor Jimmu, it is a hand-made piece, made of a clay of the earthenware color of a reddish tint. It is coarse, brittle, and not very heavy, but very old.

Cho-sa-yaki.

The Cho-sa-yaki, otherwise called the "Ko-(old)-Satsuma" was made at Cho-sa, in the ^Ōo-ra district of Ohsumi, by the Korean potters who were brought over under Shimazu Yoshihiro on the occasion of Hideyoshi's Korean expedition. Some of the earliest products ^{which are} ~~were~~ made from the Korean materials, and look very much like a real Korean work, but for their more Japanese-like shapes. Hoshiyama is one of the descendants of these Korean artizans. The furnace was moved to Tateno(or Tachino) in the Kwanyei period(1624-1643), by Saburohei, the third head of the family.

It is said those Korean artizans had served the Japanese

army as ^{the military} guides during the war.

Tateno(or Tachinoⁿ) is about one third of a mile from Kagoshima.

The materials were brought over from Korea in two vessels at the time, and were stored at two different places, of which Chosa was one.

Tateno(or Tachino)-yaki.

The Tateno^{was}yaki[^] started by Saburohei, who moved his factory to this place Tateno[^] from Chosa about the Tenmei period (1784-1843), after his investigation-trip all over the country. Most of his works are very light in their make-up, made of a white clay and finished with a white glaze with some black streaks running down. It was by the suggestion of the lord Iyehisa that the manufacture of the decorated sort was started, but it was much later that the industry came to a really prosperous condition there. In the fourth year of Meiji(1871) a branch factory was established at Taura, about twenty cho(about 1 1/2 miles) from Kagoshima, by the order of the local lord.

It is said that Saburohei had studied the Ninsei method of decoration during his stay in Kyoto.

Taurayaki.

The factory of Taura, a branch of Tateno factory, was established in the fourth year of Meiji(1871). It is making some Nishikide ware.

Fukuyamayaki.

The Fukuyamayaki is made at Fukuyama, in the So-o district

of Ohsumi, twenty-two or three miles distant from Kagoshima. It is said a merchant called Shikine started that in the eighth year of Meiji(1875).

Tsuboyayaki.

The Tsuboyayaki was started at Tsuboya, Satsuma, by some of the Korean artizans who had come over with Shimazu Yoshihiro, the lord of Satsuma. About one hundred and fifty years ago, its branch was started at Noshirogawa of Ijuin, about thirteen miles distant from Kagoshima.

Noshirogawayaki.

The Noshirogawayaki is made at Noshirogawa, of Ijuin, in the Hiki district, Satsuma.

Nanamagariyaki.

The Nanamagariyaki is made at Nanamagari, in the Kagoshima district, Satsuma. It was started by a merchant in the sixth or seventh year of Meiji(1873 or 1874). "Nishikido" ware is a chief product there.

(Space of two lines here.)

Kinrandeyaki.

The Kinrande(gold brocade ware) of Satsuma was started by Gennami Shigehisa, the tea-master of the lord^{of} Satsuma. He had studied the ceramic art under Takahashi Dohachi of Kyoto, by the order of his lord, Shimazu Shigehide. Upon his return from Kyoto, Shigehisa built a factory of the Awata style at Tateno, Satsuma, and started to manufacture a "Tamagode"(egg-shell)ware like an Awata, of the materials he got from Dohachi.

The decoration was of a fine and beautiful "kinrande"(gold-brocade) effect, but the glazing was rather soft, compared with that of an Awata ware. Moreover, the design was too much like that of a textile fabric and lacked the charms of those of some other sorts. During the life of Shigehide, no expense was spared to manufacture really good works, as he wanted to make ^{excellent} presents of them; but after his death, the output became much degraded in quality. The modern products, which are made only for commercial purposes, have somewhat of the appearance of the old ware, but are entirely different in their quality.

Shigehide Shimazu, lieutenant general, became the head of his family in the fifth year of Yenkyo(1748), and retired from the public life in the seventh year of Temmei (1787). Then, after the twelfth year of Kwansei(1799), he called himself Yei-o. He died in the fourth year of Tempo(1833) at his residence in Tokyo.

The wheel-made tea-bowl of Fig. 28 is a specimen of the Satsumayaki, manufactured after the style of a Korean ware. It is made of a hard and fine-grained clay of the earthenware color, and weighs 70 momme(7/12 lb.) The glaze is lustrous grey, very lightly applied. The edge of the base is the only place ^{where} it is not glazed. The design was first engraved and then filled with a lustrous white glaze. This piece seems to be about one hundred years old.

The wheel-made tea-bowl of Fig. 28 is a specimen of the Kinrande of Satsuma, shaped hexagonal by hand around the top.

It is made of a white clay hard and medium grained, but it has been soiled into a greyish tint. It weighs 69 momme (about 7/12 lb.) The glaze is white with a slight suggestion of light brown, lustrous and finely crackled. The edge of the base is left bare of the glazing. The red of the design is of a deep^{but} quiet tone. The green is somewhat translucent, but the light green is opaque, though lustrous. Both gold and black are bright and deep-colored, and very thinly laid. The design is in the style of the Tosa school and very charming. But, like a pattern on a textile fabric, it lacks the force of execution, and rather inferior to that of the Otowa ware. Yet, so far as the Satsuma-ware is concerned, this is one of the best of the kind, and is one of my treasures. It is built rather light around the top, and heavier toward the bottom.

Mikawachiyaki.

The Mikawachiyaki was started by a Korean called Kozeki, at Mikawachi of Hizen, about the Keicho period(1596-1614). It is more popularly known under the name of the Hiratoyaki. It was from the days of Joyen Yahei, the third successor, that the industry became more and more prosperous. His factory, which had some twenty workmen including the superintendent, chief turner, hand moulder, and painter, was under the special control of the Matsuura family, the lord of Hirato, and so all the materials were supplied by the lord's treasurer. Ishiguchi Keiji and Furukawa Matazo were noted as expert turners; Imamura Ryosaku,

Mukuo Kikuzo, Imamura Tsunesaku, and Imamura Gonkuro, as skillful hand-moulders; while Imamura Keikichi and Rojuro were noted as decorators. Of course, there were some more famous artists among the private manufacturers. The materials came from Amakusa of Higo and Mitsuoka of Nagasaki. The clay from the latter place was used for the glazing, mixed with some ashes made from a certain wood that came from Satsuma. The factory owned by the lord was at Mikawachi and called the Kogyosho. The factory is rented to one Furukawa Chojiro now. The products of this factory are usually very lightly built, and beautifully decorated, though not very tastefully. But, they were not intended for the common market, but intended for the presents from the lord to the Shogunate or other feudal lords. The design of some Chinese children at play under a pinetree began to be used frequently from about the Bunkwa period(1804-1817). Those having seven figures are considered to be of the best quality; those with five figures coming next, followed by those with three figures. The seven figure design was prohibited by the feudal government to be put on wares for the common market. Those having blue paintings were made after the style of a Chinese ware. The private factories were making some goods to be sold to the Dutch traders.

Some other factories are making about the same sort of porcelain under the name of the Hiratoyaki, but they are a little coarser. Down to the Joyen's time, the product was in the shape of an earthenware. The manufacture of the porcelain decorated in blue was acquired from Arita.

It was sometime during the Horeki period(1751-1763) that the Kogyosho was established.

Joyen is supposed to have been living about the Meireki period(1655-1657).

The heavily built wheel-work pitcher shown in Fig. 30 is a specimen of the Mikawachiyaki, made of a pure white kaolin, fine-grained, hard, and heavy. It weighs 154 momme(about 1 $\frac{3}{10}$ lbs.) The ground glaze is also pure white, dull of lustre, and as beautiful as an egg-shell. The design is in light blue, lustrous, but of a very quiet tone. Seven children are playing under a pinetree, by the peony flowers. This piece was presented to the Shogunate by the lord, but I do not think it of any special beauty or charm. It looks to be about fifty years old.

The wheel-work wine-cup with a high base shown in Fig. 31 is another specimen of the Mikawachiyaki, very lightly built of a white kaolin, fine-grained, hard, and of medium weight. It weighs 13 momme(slightly over 1/10 lb.) The ground glaze is of lustrous white. The design is two Chinese figures by some flowers under a pinetree, all painted in blue. It is very cleverly made and seems to be about sixty years old.

Ninegawa Noritane.

October of the thirteenth year of Meiji(1880).

